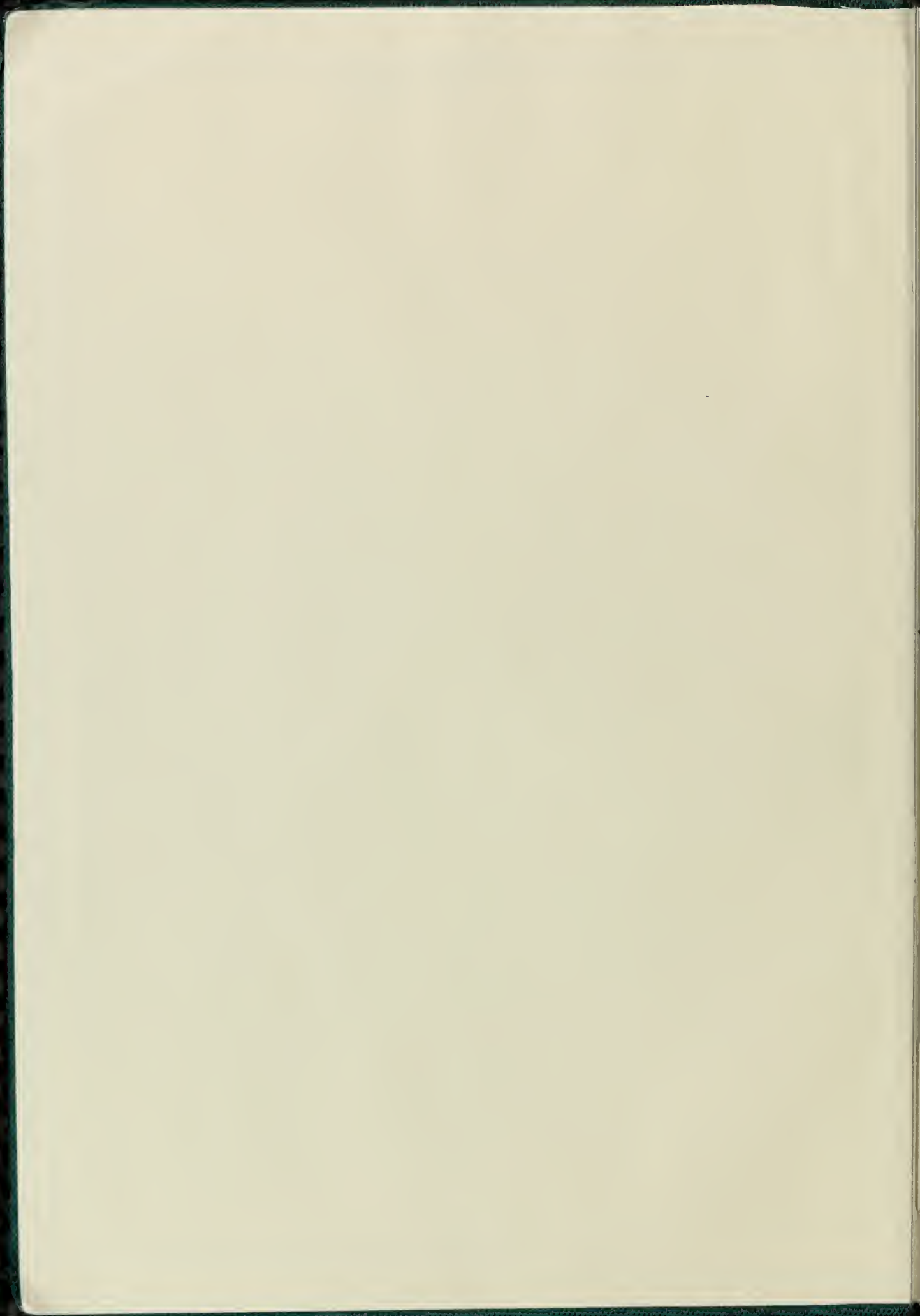
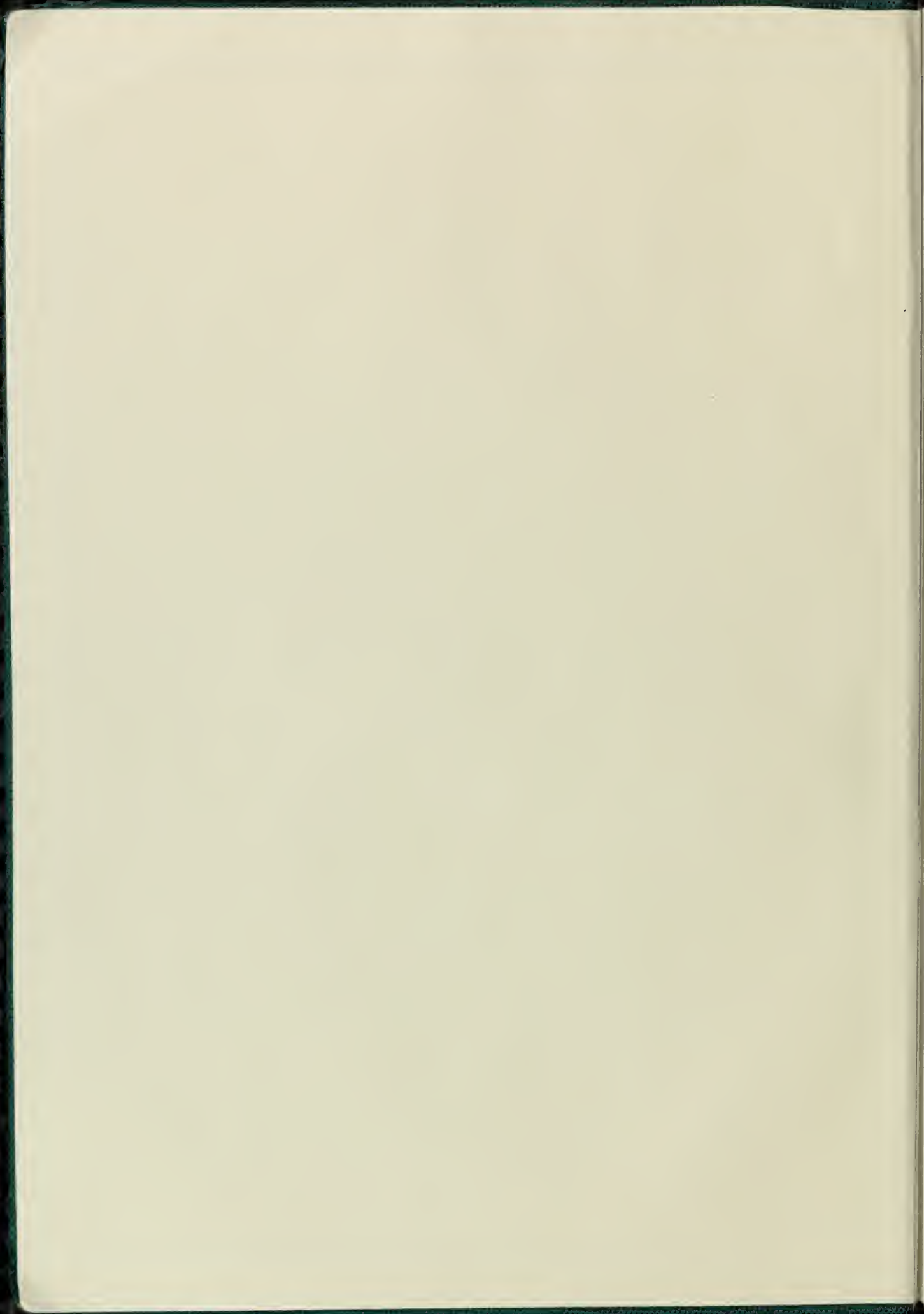
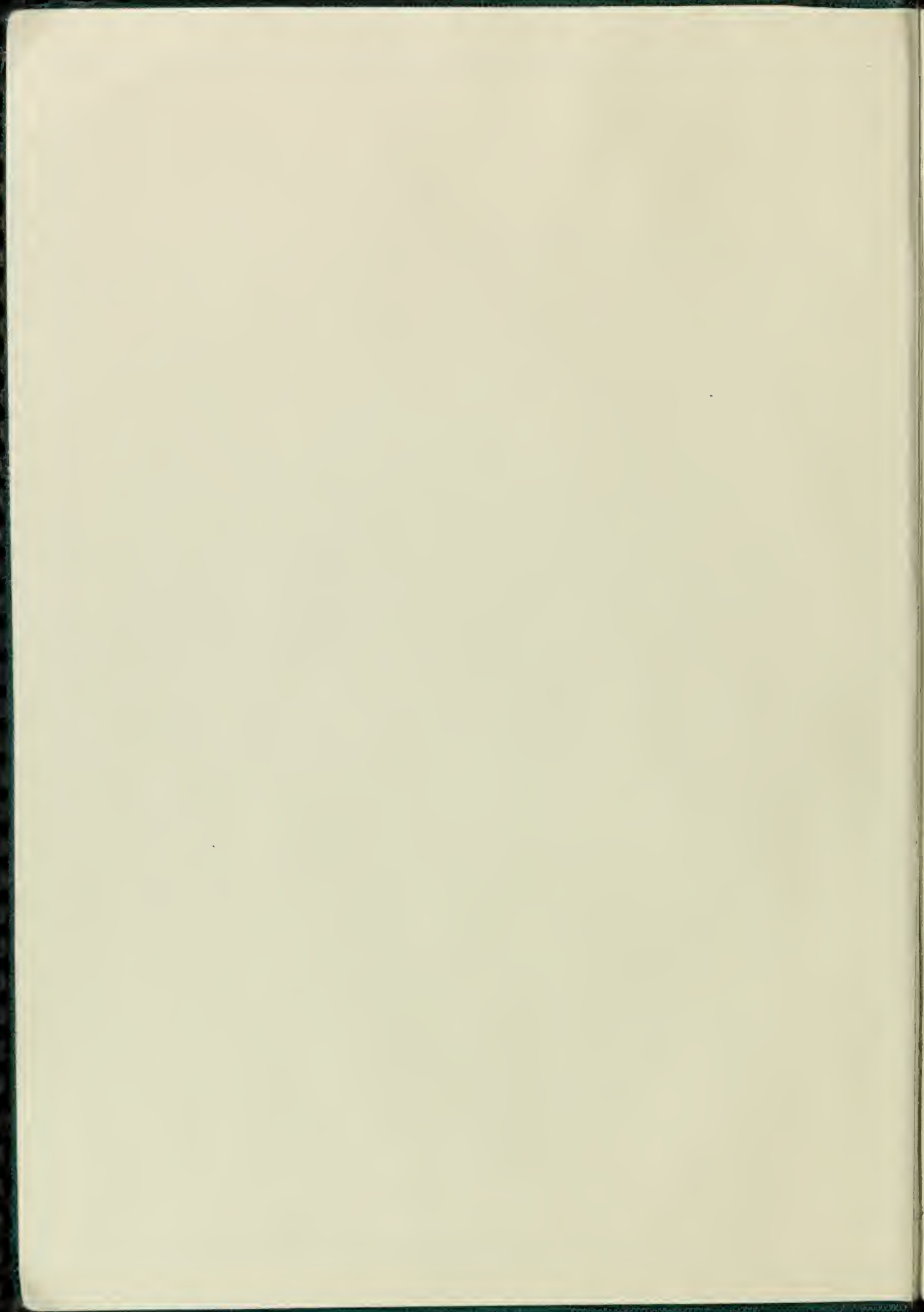


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DON GIOVANNI

An Opera in Two Acts

Libretto by

LORENZO DA PONTE

Music by

W. A. MOZART

VOCAL SCORE

Including the Secco Recitatives

English Version by

NATALIE MACFARREN

With an Essay on the
Story of the Opera by

H. E. KREHBIEL

171496

G. SCHIRMER, Inc., NEW YORK

5x

EXA
YNA/BLI
HATU, OVOR

DON GIOVANNI.

Dramatis personæ.

| | |
|---|----------|
| DON GIOVANNI, a licentious young nobleman | Baritone |
| DON OTTAVIO | Tenor |
| LEPORELLO, servant of Don Giovanni | Bass |
| IL COMMENDATORE, Donna Anna's father | Bass |
| MASETTO, a peasant | Bass |
| DONNA ANNA, betrothed to Don Ottavio | Soprano |
| DONNA ELVIRA, a lady of Burgos, abandoned by Don Giovanni . | Soprano |
| ZERLINA, betrothed to Masetto | Soprano |

Peasants, Musicians, Dancers, Demons.

THE SCENE IS LAID IN SEVILLA IN THE MIDDLE OF THE 17th CENTURY.

Gräfllich Nostitz'sches Nationaltheater

IL 29 OTTOBRE 1787

OGGI, PER LA PRIMA VOLTA:

DON GIOVANNI

OSSIA

IL DISSOLUTO PUNITO

DRAMMA GIOSOSO IN DUE ATTI CON BALLI ANALOGHI

Parole del SIGN. ABBATE DA PONTE

Musica del celebre maestro SIGN. AMADEO MOZART

Personaggi

| | |
|----------------------------------|--------------------------|
| DON GIOVANNI, | SIGN. LUIGI BASSI |
| IL COMMENDATORE, | SIGN. GIUS. LOLLI |
| DONNA ANNA, | SIGNORA TERESA SAPORITI |
| DONNA ELVIRA, | SIGNORA CAT. MICELLI |
| DON OTTAVIO, | SIGN. ANT. BAGLIONI |
| LEPORELLO, | SIGN. FELICE PONZIANI |
| ZERLINA, | SIGNORA TERESINA BONDINI |
| MASETTO, il suo sposo, | SIGN. GIUS. LOLLI |

Cori di Contadini, Dame, Damigelle, Ballabili di Contadini, Contadine, ecc.

Don Giovanni.

Despite the most diligent and patient searches through theatrical archives, private collections and public libraries, the original house-bill for the first performance of Mozart's "Don Giovanni" has not been found. Copies of the libretto used on that occasion have been preserved, however, and the evidence which it and other old publications give leads to the belief that the bill read like the announcement with which I have introduced this prefatory essay. The story of how the opera came to be written is short and simple. The opera

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season of 1786-87 in Prague had been rendered brilliant beyond compare by representations of "Le Nozze di Figaro." The theatre had been saved from ruin by its popularity, and its melodies resounded in all conceivable arrangements from all sides. The intoxication was still at its height when Mozart went thither in January, 1787. "Nothing is talked of here but 'Figaro,'" he wrote to his friend Gottfried von Jacquin on January 15; "no opera is cared for but 'Figaro'; always 'Figaro'—truly a great honor for me." The composer was profoundly moved at such enthusiastic and general appreciation, and in a moment of exuberant joy declared to Pasquale Bondini, the manager, that he should be glad to write an opera especially for the Bohemian people, who understood him so well. Bondini jumped at the opportunity, and on the spot concluded an engagement with him to write an opera for the next season, for the customary honorarium of one hundred ducats. On his return to Vienna Mozart commissioned Lorenzo Da Ponte, official poet to the imperial Theatres of Austria, who had written the libretto of "Le Nozze di Figaro," to write the book for the new work. A somewhat fantastic account of how he proceeded to the execution of his task is given by Da Ponte in his "Memorie," written and published in New York, where the poet spent the last thirty-five years of his life. He had two other opera books in hand at the time, "Tarare" for Salieri and "Arbore di Diana" for Martini. Joseph II. remonstrated with him for attempting too much; Da Ponte answered that he could write for Mozart at night and imagine himself reading Dante's "Inferno;" for Martini in the forenoon and be reminded of Petrarch; for Salieri in the afternoon and think of Tasso. He set to work with a bottle of wine beside him, a box of snuff handy, and his hostess' pretty daughter hard by to inspire him. In sixty-three days "Don Giovanni" and the "Arbore" were finished. Da Ponte writes of it as a great achievement, but forgets to tell that much of his work on "Don Giovanni" was a mere parodying of the libretto of Gazzaniga's "Il Convitato di Pietra," an opera that had just been brought out in Venice and already had great vogue throughout Europe. It was performed in London in 1794, twenty-three years before Mozart's work. Not until 1888 was the extent of not only Da Ponte's but also Mozart's obligations to Gazzaniga's opera made known, and then by Dr. Chrysander. Even Otto Jahn's industry had failed to discover book or score of "Il Convitato." The author of Gazzaniga's libretto was a theatrical poet named Bertati, against whom Da Ponte seems to have borne a grudge. When "Il Convitato" was brought forward in London, Da Ponte was poet to the opera (as he was a generation later in New York), and to him fell the task of making the London edition of the book. He tried to persuade the management to give Mozart's work instead, but failed, and in all likelihood took a malicious delight in inserting portions of his own libretto, paraphrasing his rival voluminously, and then claiming the lion's share of the credit. When the London management got through with it, indeed, Gazzaniga's work was a mere *pasticcio*. The libretto bore the title: "Il Don Giovanni. a tragi-comic opera

in one act. The Music by Messrs. Gazzaniga, Sarti, Frederici, and Guglielmi. The Words are new, by Lorenzo Da Ponte, poet of this theatre, except those that are not marked with inverted commas." The pages which were free from quotation marks were eight out of twenty-one. However, as we shall see presently, Bertati was as little the inventor of the story of "Don Giovanni" as Da Ponte.

The genesis of Mozart's music is less plain. In the autograph catalogue which Mozart kept there is no entry between June 24 and August 10, and it seems a fair inference that he gave up the month of July to the opera. He entered the overture under date of October 28, one day before its public production. Evidently he had brought the unfinished score with him to Prague in September and there completed it, working principally in a summer house of his friends, the Duscheks, who lived in the suburbs of the city. On the evening of the day on which the first performance was announced, the overture had not been begun. How it was written is a familiar story. Until a late hour at night he sat with a party of merry friends. Then he went to his hotel and prepared to work. On the table was a glass of punch, and his wife sat beside him to keep him awake by telling him stories. In spite of all sleep overcame him, and he was obliged to interrupt his work for several hours; yet at seven o'clock in the morning the copyist was sent for and the overture was ready for him. The tardy work delayed the representation in the evening and the orchestra had to play the overture at sight; but it was a capital band, and Mozart, who conducted, complimented it when he started into the introduction to the first air. The performance was completely successful and floated buoyantly on a tide of enthusiasm which set in when Mozart entered the orchestra, and rose higher and higher as the music went on. On November 4 Mozart wrote to a friend: "On October 29 my opera 'Don Giovanni' was put *in scena* with the most unqualified success. Yesterday it was performed for the fourth time, for my benefit. . . . I only wish my good friends (particularly Bridi and yourself) could be here for a single evening to share in my triumph. Perhaps it will be performed in Vienna. I hope so. They are trying all they can to persuade me to remain two months longer and write another opera; but, flattering as the proposal is, I cannot accept it."

That Mozart was far from occupying the supereminent position amongst composers a century ago that he does now is obvious from the early history of "Don Giovanni." It was six months before the opera was brought out in Vienna, though Gluck had died meanwhile and Mozart had been appointed Chamber Musician by the Emperor Joseph II. Mozart had been dead twenty-six years before the opera was given in London. The incidents connected with its first appearance in one city after another the world over are extremely interesting, and might be read with profit, but to narrate even half of them would swell this preface out of all proportion. I select three of the most important *premières*—those of Vienna, London, and New York:

CASTS OF SOME FIRST PERFORMANCES.

| CHARACTERS. | PRAGUE, OCTOBER 29, 1787. | VIENNA, MAY 7, 1788. | LONDON, APRIL 12, 1817. | NEW YORK, MAY 23, 1826. |
|--------------------------|------------------------------|-------------------------|----------------------------|----------------------------|
| Don Giovanni | Luigi Bassi | Francesco Albertarelli | Giuseppe Ambrogetti | Manuel Garcia |
| Donna Anna | Teresa Saporiti | Aloysia Lange | Violante Camporese | — Barbieri |
| Donna Elvira | Caterina Micelli | Caterina Cavalieri | — Hughes | Madame Garcia |
| Don Ottavio | Antonio Baglioni | Francesco Morella | Gaetano Crivelli | — Milon |
| Leporello | Felice Ponziani | — Benucci | Giuseppe Naldi | Manuel Garcia, Jr. |
| Don Pedro } Masetto } | Giuseppe Lolli | Francesco Bussani | Carlo Angrisani | Carlo Angrisani |
| Zerlina | Teresa Bondini | Luisa Mombelli | Josephine Fodor | Maria Garcia |

Despite the success in Prague, "Don Giovanni" made an utter fiasco in Vienna, though Mozart good-naturedly made changes in and additions to the score in order to humor the singers and add to its attractiveness. Signora Cavalieri claimed her privilege of a grand air, and Mozart wrote the recitative and air *In quali eccessi* and *Mi tradì quell' alma ingrata* for her. The tenor Morella found *Il mio tesoro* too much for his powers, and Mozart gave him the simpler *Dalla sua pace* as a substitute. The duet *Per queste tue manine* was introduced for Signorina Mombelli and Signor Benucci. In time the Viennese came to like the work more and it had fifteen performances in the first year. Then it disappeared from the active list, and when it returned, four years afterward, it was in a German adaptation. According to Da Ponte, Joseph II., after hearing the work, said: "The opera is divine, perhaps even more beautiful than 'Figaro,' but it will try the teeth of my Viennese;" to which Mozart answered: "We will give them time to chew it." The singer who impersonated *Donna Anna* was Mozart's sister-in-law, with whom he had been violently in love before he married his wife. In London, though the music appears to have been known and liked by the amateurs, it required the breaking down of the opposition of a vexatious cabal to win a hearing for the opera. Mr. Ayrton, manager of The King's Theatre, was a man of energy, however, and was rewarded for his persistency by seeing it make a hit, which saved the season, as "Figaro" had saved the season at Prague. "It filled the boxes and benches of the theatre for the whole season," says Mr. Ebers in his "Seven Years of The King's Theatre," "and restored to a flourishing condition the finances of the concern, which were almost in an exhausted state." It was given twenty-three times in the season to overflowing houses. In New York the production of the opera was due to the presence in the city of Lorenzo Da Ponte. The Garcia company, which came to the city from London in 1825, does not seem to have contemplated performing "Don Giovanni," though in it was Carlo Angrisani, who had participated in the first London performances, and

the younger Crivelli (Domenico), son of the representative of *Don Ottavio* in the original London production. But Domenico was only second tenor in London, and too poor a singer to undertake the part of *Don Ottavio*. He developed into a respectable composer and teacher. Garcia, the head of the troupe, though a tenor, had sung the part of *Don Giovanni* in London and Paris (following an example set in the latter city by Tacchinardi in 1811), and his wife, daughter and son, all of whom were in his company, could be relied on to do their tasks satisfactorily. A tenor had to be secured, however, and one was found in a Frenchman named Milon, whom I have not yet succeeded in identifying, unless he be the musician who played the violoncello in the first years of the New York Philharmonic Society, and died only a few years ago in Philadelphia, having reached the age of ninety-nine. Castil-Blaze in his "Molière Musicien" relates of the first performance in New York that everything went wrong at the conclusion of the first finale, whereupon Garcia, who had vainly been trying to keep the orchestra and singers in time and tune, at last came to the footlights, sword in hand, stopped the performance, and ordered a new start. Then the finale came happily to an end. The Maria Garcia who was the *Zerlina* on this occasion was famous afterward as Malibran; her brother, who enacted the part of *Leporello*, is still alive in London at the age of ninety-five years. "Don Giovanni" was given eleven times in the course of Garcia's season, and the interest which it created, together with the speedily-won popularity of Signorina Garcia, was probably the reason why an English version of the opera which dominated the New York stage for nearly a quarter of a century made its appearance almost immediately at the Chatham Theatre, in which the part of the dissolute *Don* was enacted by H. Wallack, the uncle of Lester Wallack, so long an admired figure on the American stage. Malibran took part in many of the English performances of the opera, which kept the Italian off the local stage until 1850, when Max Maretzek revived it at the Astor Place Opera House. In Maretzek's company was Amalia Patti, the eldest sister of Adelina Patti, who sang the part of *Elvira*, and Signorina Bertucca (*Zerlina*), who afterward became Madame Maretzek, and is still living in New York. The experience of The King's Theatre was repeated by the Astor Place Opera House in this revival. Says Mr. Maretzek in his "Crotchets and Quavers": "The opera of 'Don Giovanni' brought me support from all classes, and attracted persons of all professions and every description to the Opera House. Fourteen consecutive evenings was it played to crowded houses. This opera alone enables me to conclude the season and satisfy all demands made upon my exchequer."

The origin of the story at the bottom of "Don Giovanni" has not yet been discovered. The tale is doubtless of great antiquity, and either gave rise to the legend of Don Juan Tenorio of Seville or grew out of it. Don Juan Tenorio, according to the legend, kills an enemy in a duel, insults his memory by inviting his statue to dinner, and is sent to perdition because of his refusal to

repent him of his sins. The story is supposed to have been treated in monkish plays in the middle ages, and it occupied the dramatic mind of the seventeenth and eighteenth centuries in Spain, Italy, France, Germany, and England. The most eminent men who treated it at greater or lesser intervals of time were the Spaniard known as Tirza de Molina; the Frenchman Molière; the Italian Goldoni; and the Englishman Thomas Shadwell, whose "Libertine Destroyed" was brought forward in 1676. Before Mozart, Gluck had treated it as a ballet, Le Tellier as a French comic opera, and Righini and Gazzaniga as an opera. The "Convitato di Pietra" of the last was the model followed by Mozart and his librettist. The story of "Don Giovanni" scarcely needs telling. A dissolute nobleman has entered the house of *Donna Anna* and put an indignity upon her in the dark. She calls for help, he attempts to escape, but the father of the lady intercepts him. They fight and the *Commendatore* is slain. *Don Giovanni* pursues his adventures, and next attempts the seduction of a rustic bride, *Zerlina*, whom he had invited into his palace with her friends. He is frustrated by *Donna Anna*, *Donna Elvira* (to whom he had promised marriage, who is pursuing him, and whom he had turned over to his rascally servant, *Leporello*), and *Don Ottavio*, the affianced lover of *Donna Anna*. In the progress of one of their escapades master and servant find themselves at the foot of a statue erected to the memory of the *Commendatore*. *Don Giovanni* compels *Leporello* to invite the statue to supper, and the invitation is accepted by a nod of the marble head and a sepulchral "Yes!" While *Don Giovanni* is supping, *Elvira* comes to plead with him for the last time to change his mode of life, but is put aside with contumely. Then the statue enters, declines to sup, but demands a return of the visit. *Don Giovanni* accepts in a spirit of bravado, and gives his hand as a pledge. The ghostly visitor calls on the rake to repent, but his admonitions are spurned with contempt. The statue departs, darkness settles on the scene, hell opens, demons surround *Don Giovanni* and drag him into the abyss. This the *finale* as it is enacted, with variations, on the stage to-day. Touching the real finale I beg to offer a comment which I wrote ten years ago for use elsewhere:

No real student can have studied the score deeply or listened discriminatingly to a good performance without discovering that there is a tremendous chasm between the conventional aims of the Italian poet in the book of the opera and the work which emerged from the composer's profound imagination. Da Ponte contemplated a *dramma giocoso*; Mozart humored him until his imagination came within the shadow cast before by the catastrophe, and then he transformed the poet's comedy into a tragedy of crushing power. The climax of Da Ponte's ideal is reached in a picture of the dissolute *Don* wrestling in idle desperation with a host of spectacular devils, and finally disappearing through a trap, while fire bursts out on all sides, the thunders roll, and *Leporello* gazes on the scene crouched in a comic attitude of terror under the table. Such a picture satisfied the tastes of the public of his time, and that public found nothing incongruous in a return to the scene immediately afterward of all the characters save the reprobate who had gone to his reward, to hear a description of the catastrophe from the buffoon under the table, and platitudinously to moralize that the perfidious wretch, having been stored away safely in the realm of Pluto and Proserpine, nothing remained for them to do except to raise their voices in the words of "the old song": Thus do the wicked find their end, dying as they lived:

*Lep., Mas. e Zerl.
Resti dunque quel birbon
Con Proserpina e Pluton,
E noi tutti, buona gente,
Ripetiam allegrement
L'antichissima canzon :*

Tutti.

*Questo è il fin di chi fa mal :
E dei perfidi la morte
Alla vita è sempre ugual.*

This *finale* was long ago discarded, and though Mozart set it to music, he did it in a manner which tells more plainly than the situation that it is an anticlimax, that the opera reached its end with the death of its hero.

"Don Giovanni" has three times outlived the period which an eminent German critic has set down as the average life of an opera hailed at its birth, or shortly after, as "immortal." As I write, one hundred and twelve years have passed over the head of Mozart's masterpiece, and turning to the statistics of the operatic year, September, 1898, to August, 1899, I find that within that year it was performed once for every year that it has lived in Germany alone. So far as the active list in America is concerned, "Don Giovanni" has only two seniors, its companion, "Le Nozze di Figaro," and Gluck's "Orfeo." Even in Europe, where influences besides popular liking keep operas alive, scarcely half a dozen older than it can yet be heard. France has forgotten Rameau, and all but forgotten Gluck and Grétry; Italy ignores her Pergolesi, Paisiello, and Cimarosa; Austria her Dittersdorf. In Germany one may still, at long intervals, witness a representation of one or the other of Gluck's "Iphigénies" or "Alceste;" but besides the works which I have mentioned, all others that were rivals of "Don Giovanni" in 1787 have gone into the limbo of forgotten things. At the end of the nineteenth century "Don Giovanni" seems to be still young and lusty. In fact it meets less prejudice in the popular and critical mind now than it did a hundred years ago. The revolution accomplished by Wagner has left it practically untouched, so far as appreciation of its beauties goes, and it is still a point of vantage from which to overlook the historical field in both directions. Only in Prague did it achieve instantaneous success; in Vienna "Tarare" won a greater triumph when first brought forward. But no work has kept pace with it in the admiration of the great ones in art. Under its influence Goethe wrote to Schiller that Mozart was the man to compose "Faust." Schiller, in a letter to the poet of "Faust," wrote that he had a certain confidence in the operatic form, a belief that through it tragedy might develop into a nobler form than that existing, as it had been developed out of the choruses in the ancient Bacchic festivals. Goethe answered: "You would have observed a realization in a high degree of the hopes touching the operatic form if you had recently seen 'Don Juan'; but this work is completely isolated, and all prospect of something else of its kind dashed by Mozart's death." Tradition says that

Beethoven kept a transcript of the trombone parts in the second finale before him on his writing-desk as he did the Egyptian inscription. Shortly after Madame Viardot-Garcia acquired the autograph score of "Don Giovanni" Rossini called upon her and asked the privilege of inspecting it, adding, "I wish to bow the knee before this sacred relic." After poring over a few pages of the score, he placed his hand on Mozart's writing and said, solemnly: "He is the greatest—the master of them all—the only composer who had as much science as he had genius, and as much genius as he had science." On another occasion he said: "*Vous voulez connaître celui de mes ouvrages que j'aime le mieux; eh bien, c'est 'Don Giovanni!'*" Gounod celebrated the centenary of the opera by writing a commentary on the work, which he characterized in the preface of his book as an "unequalled and immortal masterpiece," the "apogee of the lyrical drama," a "wondrous example of truth, beauty of form, appropriateness of characterization, deep insight into the drama, purity of style, richness and restraint in instrumentation, charm and tenderness in the love passages, and power in pathos—in one word, this finished model of dramatic music," adding: "The score of 'Don Giovanni' has exercised the influence of a revelation upon the whole of my life; it has been and remains for me a kind of incarnation of dramatic and musical impeccability. I regard it as a work without blemish, of uninterrupted perfection, and this commentary is but the humble testimony of my veneration and gratitude for the genius to whom I owe the purest and most permanent joys of my life as a musician." In his "Autobiographical Sketch," Wagner confesses that as a lad he cared only for "Die Zauberflöte," and that "Don Giovanni" was distasteful to him on account of the Italian text, which seemed to him rubbish. But in "Opera and Drama," he says: "Is it possible to find anything more perfect than every piece in 'Don Juan'?" Also, "Oh, how doubly dear and above all honor is Mozart to me that it was not possible for him to invent music for 'Tito' like that of 'Don Giovanni,' for 'Così fan tutte' like that of 'Figaro'! How shamefully would it have desecrated music!" And again, "Where else has music won so infinitely rich an individuality, been able to characterize so surely, so definitely, and in such exuberant plenitude as here?"

H. E. KREHBIEL.

New York, January, 1900.

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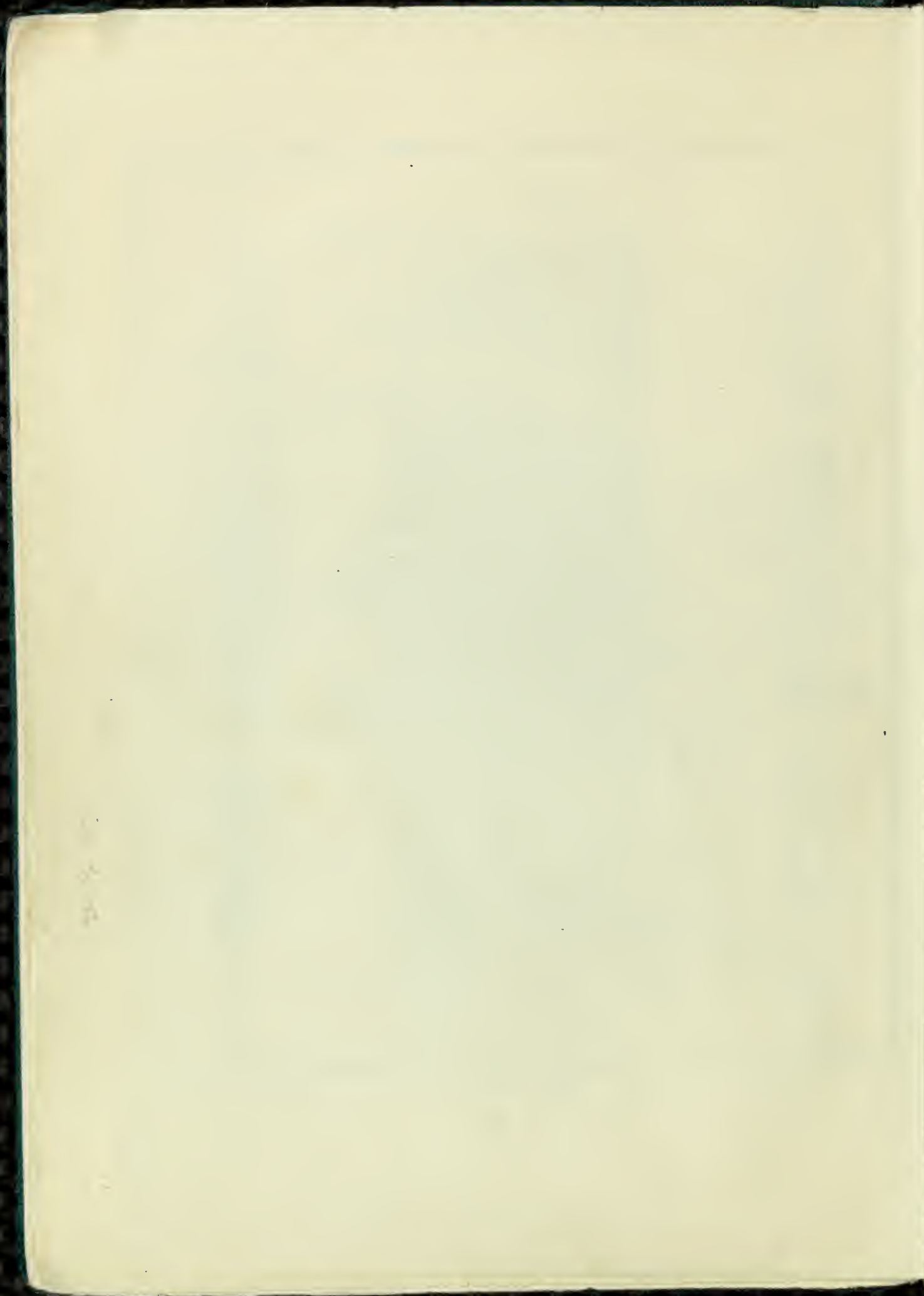
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* The numbers marked with an asterisk were composed for the second representation of the opera.



Overture.

W. A. MOZART.

This is a page from a musical score, likely for a symphony. The page contains several systems of staves. The top system includes a piano part (Piano) and a string part (Strings). The piano part has a dynamic marking of *f* (forte) and the string part has a dynamic marking of *p* (piano). The second system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The third system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The fourth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The fifth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The sixth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The seventh system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The eighth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The ninth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The tenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The eleventh system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The twelfth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The thirteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The fourteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The fifteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The sixteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The seventeenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The eighteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The nineteenth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The twentieth system includes a woodwind part (Ob., Cl., Fag., Cor., Timp.) and a string part (Strings). The woodwind part has a dynamic marking of *f* and the string part has a dynamic marking of *p*. The page is numbered 11 in the top left corner. The title "W. A. MOZART" is in the top right corner. The page is a scan of a printed musical score.

Moderato.

p

Wind

f

Vln.

p

Fl.
Fag.

Vlns.

p

Vlns.

p

f

p

Wind

cresc.

f

Tutti

Tutti *Vl.* *f* *p* *Tutti* *Vl.* *f* *p*

Wind *f* *Strs.* *f* *p* *f* *p* *f* *p*

f *p* *p* *f*

f

This page contains eight systems of musical notation for a piano and orchestra. The piano part is written on grand staves (treble and bass clef). The orchestral parts include strings (Str.), woodwinds (Fl., Ob., Wind.), and brass (F.). Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are indicated throughout. The notation includes various musical symbols such as notes, rests, and articulation marks.

System 1: Piano introduction with *f* and *p* dynamics.

System 2: Orchestral entry with *f* and *p* dynamics. Instruments: *Ob.*, *Fl.*, *Ob.*, *Fl.*, *Str.*.

System 3: Piano and string accompaniment with *f* and *p* dynamics. Instruments: *Fl.*, *Str.*.

System 4: Piano and string accompaniment with *f* and *p* dynamics. Instrument: *Wind.*.

System 5: Piano and string accompaniment with *p* and *f* dynamics.

System 6: Piano and string accompaniment with *f* and *p* dynamics.

System 7: Piano and string accompaniment with *p* and *f* dynamics.

System 8: Piano and string accompaniment with *f* and *p* dynamics.

Violin

f *p* *f* *p*

fp *fp* *fp*

f *p*

p *p*

This page contains seven systems of musical notation for a piano piece. The notation is written in treble and bass clefs with a key signature of two sharps (F# and C#). The dynamics and markings are as follows:

- System 1:** Treble clef has a melody with slurs and accents. Bass clef has a simple accompaniment. Dynamics: *f* and *p* are marked in both staves.
- System 2:** Treble clef continues the melody. Bass clef has a more active accompaniment. Dynamics: *p* is marked in the bass.
- System 3:** Treble clef has a more complex melody with slurs. Bass clef has a steady accompaniment. Dynamics: *cresc.* and *f* are marked in the bass.
- System 4:** Treble clef has a melody with slurs. Bass clef has a steady accompaniment. Dynamics: *f* and *p* are marked in the bass.
- System 5:** Treble clef has a melody with slurs. Bass clef has a steady accompaniment. Dynamics: *f* and *p* are marked in the bass.
- System 6:** Treble clef has a melody with slurs. Bass clef has a steady accompaniment. Dynamics: *f* and *p* are marked in the bass. A *Wind.* marking is present above the treble staff.
- System 7:** Treble clef has a melody with slurs. Bass clef has a steady accompaniment. Dynamics: *f* and *p* are marked in the bass. A *f Str.* marking is present below the bass staff.



Act I.

No 1. Introduction.

Scene — A Garden, Night.

Leporello, in a cloak, discovered watching before the house of Donna Anna; then Donna Anna and Don Giovanni, afterwards the Commandant.

Molto allegro.

Piano.

Ob.

Strings & Fag.

Vlns.

Ob.

Leporello. (wrapt in a dark mantle, impatiently pacing to and fro before the steps to the palace).

Not-tee gior-no fa - ti - car, per chi nul - la sa gra - dir; pio-vae
Rest I've none by night or day, Scant-y fare and doubtful pay, Ev-'ry

ven - to sop - por - tar, mangiar ma - le, e mal dor - mir! _____
whim I must ful - fil; Take my place who - ev - er will! _____

Vo - glio far il gen - til - uo - mo, e non
I my - self will go a - court - ing, I the

Ob.

Fag.

vo - glio più ser - vir, e non vo - glio più ser - vir, no, no, no,
 gen - tle - man will play, But with him no more I'll stay, No, no, no,

(facing the palace)

no, no, no, non vo - glio più ser - vir. Oh che ca - ro galant -
 no, no, but with him no more I'll stay. Gaily he with - in is

uo - mo! sporting, Voi star den - tro col - la bel - la, ed io far la sen - ti -
 I must keep off all in - trusion, For his lordship needs se -

nel - la, la sen - ti - nel - la, la sen - ti - nel - la! Vo - glio
 clu - sion, he needs se clu - sion, he needs se - clu - sion. I my -

far il gen - til - uo - mo, e non vo - glio più ser -
 self will go a - court - ing, I the gen - tle - man will

vir, e non vo - glio più ser - vir, No, no, no, no, no, no, non vo - glio
 play, But with him no more I'll stay, No, no, no, no, no, but with him no

più ser-vir. Ma mi par, che ven-ga gen-te; ma mi par, che venga
 more I'll stay. Hark, I think I hear him coming, I'll keep safe out of his

gen-te; non mi vo-glio far sen-tir, ah non mi vo-glio far sen-tir, non mi
 way, here I'll keep safe out of his way, here I'll keep safe out of his way, But with

cresc. *f* *p*

vo - glio far sen - tir, No, no, no, no, no, non mi vo - glio far sen-
 him no more I'll stay, No, no, no, no, no, but with him no more I'll

tir.
 stay.
Tutti. (Hides himself.) *cresc.* *f*

Donna Anna. (Holding Don Giovanni firmly by the arm.)
 Non spe-rar, se non m'uc-ci - di, ch'io ti la - sci fug-gir mai.
 (her voice sti- I will know, unless thou slay me, vile in - tru-der, who thou art.
 fied by agita- tion.) *Strings.* *Tutti.* *fp* *fp* *fp* *f* *p* *f*

A. *Don Giovanni. (Trying to conceal his features.)* Non spe-
I will

G. Don-na fol-le-in-dar-no gri-di, chi son io, tu non sa-prai.
Stay me not, fair maid, I pray thee, I this in-stant must de-part.

L. *Leporello.* Che tu -
'Tis my

Str.
fp fp fp fp f

A. voice gaining strength)
rar, se non m'uc-ci-di, chio ti la-sci fug-gir mai, non spe-
know, un-less thou slay me, vile in-tru-der, who thou art, I will

G. Don-na fol-le-in-dar - no gri-di, chi son io tu non sa -
Stay me not, fair maid I pray thee, I this instant must de -

L. mul-to! o ciell! che gri-di! Il pa -
mas-ter! these eyes be-tray me, Or to

p f p f

A. (with full strength.)
rar, chio ti la-sci fug-gir mai. Gen-te! ser-vil tra-di-to-re!
know, vile in-tru-der, who thou art! Help, oh heav'n! will none befriend me? (almost

G. prai, no, tu non sa-prai. Ta-ci,e
part, yes, I must de-part. May the

L. dron in nuo-vi guai.
fly he has at heart.

fp cresc.

(freeing herself)

A. *hissing; tries to cover her mouth;* See - le - ra - to! See - le - ra - to!
Vile be-tray-er! Vile be-tray-er!

G. tre-ma! mio fu-ro - re! Seon - si-glia-ta! Seon - si-glia-ta!
fu - ries all at-tend thee! Fair en-slav-er! Fair en-slav-er!

L. *Staa ve -
'Tis my*

f p cresc. ff p

A. (turning to the palace) *f* Gen - te! ser - vi! Co-me fu - ria di - spe - ra - ta ti sa -
Help, as-sistance! (seizing her roughly) Heaven, come to my as - sistance, I'll pur -

G. Ta - cie tre-ma! Que-sta fu-ria di-spe-
Hush, or tremble! Thoushalt ruethymad re -

L. dercheil li - ber - ti - no mi fa - ra pre-ci - pi - tar. Che tu -
master makes re-sistance, Hush, I'll list to what he saith. 'Tis my

Tutti. f

A. prò per - se - gui - tar. Co-me fu - ria di - spe - ra - ta, di - spe -
sue thee un - to - death. Heaven, oh, in - mer - cy - come to my as -

G. ra - ta mi vuol far pre-ci - pi - tar, Que-sta fu - ria di - spe-
sistance, Silence, speak not 'bove thy - breath! Thoushalt rue thy mad re -

L. mul - to! oh ciel, che gri - di!
mas - ter! it is my mas-ter!

A. *p* ra - ta, ti sa - prò per -
sistance, I'll pur - sue thee

G. ra - ta mi vuol far pre -
sistance, Hush, nor speak a -

L. *p* Sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi - tar, sta a veder che il li - ber -
'Tis my master makes resistance, Hush, I'll list to what he saith, 'Tis my master makes re -

A. *f* se - - gui - tar. Sce - le - ra - to! Sce - le -
un - - to death. Help, as - sistance! Help, as -

G. ci - pi - tar. Seon - si - gliata! Seon - si -
bove thy breath. Hush, or tremble! Hush, or

L. ti - no mi fa - rà pre - ci - pi - tar.
sistance, hush, I'll list to what he saith.

A. ra - to! Gen - te! ser - vi! Co - me fu - ria di - spe -
sistance! Help, assistance! Heaven, come to my as -

G. gliata! Ta - cie tre - ma! Que - sta
tremble! Hush or tremble! Thou shalt

L. *p* Sta a ve - der che il li - ber - ti - no mi fa - rà pre - ci - pi - tar.
'Tis my mas - ter makes re - sistance, I will list to what he saith.

A. ra - ta, ti sa - prò per - se - gui - tar, co - me fu - ria di - spe -
sistance, I'll pur - sue thee un - to - death. Heaven, oh - in - mer - cy -

G. fu - ria di - spe - ra - ta mi vuol far pre - ci - pi - tar, que - sta
rue thy mad re - sistance, Si - lence, speak not 'bove thy - breath, thou shalt

L. *f* Che tu - mul - to, oh ciel, che gri - di!
'Tis my mas - ter, it is my mas - ter!

A. ra - ta, di - spe - ra - ta, ti sa -
come to - my - as - sistance. I'll pur -

G. fu - ria di - spe - ra - ta mi vuol
rue thy mad re - sistance. Hush, nor

L. Sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi -
'Tis my master makes re - sistance, I will list to what he

Gh. Fag. & Str.

A. prò per - se - gui - tar.
sue thee un - to death.

G. far pre - ci - pi - tar.
speak a - bove thy breath,

L. tar, sta a veder che il li - ber - ti - no mi fa - rà pre - ci - pi - tar, sta a veder che il li - ber -
saith, 'tis my master makes resistance, I will list to what he saith, 'tis my master makes re -

A. *ti* sa - prò per thee - se - gui -
 I'll pur - sue thee un - to -

G. *mi* vuol far pre - ci - pi -
 hush, nor speak a - bove - thy -

L. *ti-no mi fa-rà pre-ci - pi-tar, sta a veder che il li - ber-ti-no mi fa-rà pre-ci - pi-*
 sistance, I will list to what he saith, 'tis my master makes re-sistance, I will list to what he

(Seeing the Commandant approach, she runs into the house.)

A. *tar.*
 death. (Don Giovanni haughtily confronts the Commandant.)

G. *tar.*
 breath. (The Commandant enters hastily, a torch in his left hand, a sword in his right.)

L. *tar. Tutti.*
 saith.

ff

The Commandant. (with agitation, but energetically) 2

C. *Lascia-la in - de - gno, ba - ti - ti me - co!*
 Miscreant, unhand her, draw, and de-fend thee!

p *cresc.*

Don Giovanni. (slightingly)

G. *Va, non mi de - gno. di pu - gnar te - co.*
 Fly, or I warn thee, to death I'll send thee.

C. *Co - sì pre - ten - di*
 Cai-tiff, and cow ard,

f *p* *f*

G. Va, non mi de - gno, no!
Beware my an - ger, fly!

C. da me fug-gir?
thus wouldst thou fly?

L. *-Leporello.* Co-sì pre-ten-di da
Caitiff and cow-ard, thus

(Po-tessial-me - no di quà par-tir!
(How can I safe - ly from hith-er fly?)

p *f*

G. *mezza voce* *più voce* (draws) *f*
Mi - se-ro! Mi - se-ro! Mi -
(Die he must!) Die thou must! Grey -

C. me fug-gir?
wouldst thou fly?

L. Ba - fi-ti!
Guard thyself!

(Po-tessial-me - no di quà par-tir!)
How can I safe - ly from hith-er fly?)

p *f*

G. se - ro! at - ten - di se vuoi mo - rir!
beard, come on then, if thou wilt die! (They fight.)

(2nd bout: Don G. attacks.) (3rd bout.)

p *f*

(The Commandant falls mortally wounded.)

f *f* *f*

Andante.

Don Giovanni. *sotto voce.*

(The moon rises slowly;

17

G. *The Commandant.* (sinking slowly, leaning on his sword) Ah! già ca - de il scia - gu -
Rash old man, I have un -

C. Ah! soc - cor - so! son tra - di - to! l'as - sas -
Help! as - sistance! all is end - ed! Oh! to

L. *Leporello.* Qual mi - sfat - to!
Oh my mas - ter!

Andante.

Vls. Ob. & Cor.

pp

lights appear in the palace-windows: great excitement within: servants hasten with torches across the background behind the closed gate)

G. ra - to, af - fan - no - soe a - go - niz - zan - te già dal
done thee! In the pangs of death thou'rt ly - ing! Mine's the

C. si - no m'ha fe - ri - to, e dal
die a - lone un - friended, Vile as -

L. Qual ec - ces - so! En - tro il sen dal - lo spa -
naught will mend thee! Thou wilt rue this woe - ful

G. se - no pal - pi - tan - te veg - go l'a - ni - ma par -
deed, there's no de - ny - ing, Why to fight was I be -

C. se - no pal - pi - tan - te
sas - sin, Thou'st un - done me!

L. ven - to pal - pi - tar il cor mi sen - to!
er - ror, Deed of dark - ness, deed of ter - ror!

(Servants return with Don Octavio, and hasten with him from the street into the palace)

G. tir, veg - go l'a - ni - ma par - tir, già dal
guil'd? why to fight was I be - guil'd? Mine's the

C. sen - to l'a - ni - ma par - tir,
Heav'n pro - - tect and guard my child!

L. Io non sò che far, che dir, io non sò che far, che dir, en - tro il sen dal - lo spa -
Why to stay was I beguil'd? why to stay was I beguil'd? He will rue this wo - ful

G. se - no pal - pi - tan - te veg - go l'a - ni - ma par -
deed, there's no de - nying, Why to fight was I be -

C. sen - to l'a - ni - ma par -
Heav'n pro - tect and guard my

L. ven - to pal - pi - tar il cor mi sen - to, io non sò che far, che dir, io non sò che far, che
er - ror, Deed of dark knees, deed of ter - ror, Why to stay was I be - guil'd? Why to stay was I be -

G. tir.
guil'd? (Dies.)

C. tir.
child!

L. dir!
guil'd?

Ob.
Vln.

Fl.
Fag.

Recit. (*Sotto voce*, throughout this scene.)

19

Don Giovanni. Leporello.

Le - po - rel - lo, o - ve se - i? Son
Le - po - rel - lo, where are you? I'm

(Don G. sheathes his sword and dons his cloak)

Don Giovanni. Leporello.

qui per mia di - sgra-zia; e vo - i? Son qui. Chi è
here, to my mis - for - tune, and you Sir? I'm here. Who's

Don Giovanni.

mor - to, voi, o il vec-chio? Che do - man - da da be - stia! il vec-chio.
dead, th'old man, or you, Sir? O most stu - pid of questions, he sure - ly.

Leporello.

Bra - vo! due im-pre-se leg-gia-dre! Sfor-zar la fi-glia, ed a-maz-zar il
Well done, the in-ten-tion was pret-ty, Se-duce the daughter, and then dis-patch the

Don Giovanni. Leporello.

pa-dre! L'ha vo-lu - to, suo dan-no! Ma donn' An-na, cosa ha vo-lu - to?
fa-ther! He in-sist-ed on fight-ing! And Donn' An-na, did she in-sist, too?

Don Giovanni. (Threatening to strike him.)

Ta - ci, non mi sec-car! Vien me-co, se non vuoi qual-che co-sa an-cor tu.
Si-lence, I'll not be vex'd! a-way now, unless you too on some-thing in-sist.

Leporello.

Non vo' nul - la, Si - gnor, non par - lo più. (Exeunt.)
Pray, ex-cuse me, from com - ments I de - sist.

Donna Anna. (agitatedly descending the steps with D. Octavio, and servants bearing torches)

Don Octavio. (Raising his drawn sword.)

A. O. Ah! del padre in pe-ri-glio in soc-cor-so vo-liam! Tut-to il mio san-gue
Ah! my fa-ther's in dan-ger, let us haste to his aid! I will de-fend him

O. Donna Anna.
ver-se-rò, se bi-so-gna: ma dov'è il sce-le-ra-to? In que-sto lo-co.
with this sword, with my life-blood! But where is the as-sas-sin? 'Twas here I left him.

Attacca.

Nº 2. "Ma qual mai s'offre, oh Dei.,

Recit. and Duet.

Allegro assai. *f* *f* *f*
Viol. Fag. Cor. Fl. Ob. Vln.

A. (Seeing the corpse) Donna Anna.
Ma qual mai s'of-fre, oh Dei, spet-
What is this I be-hold? Can

A. (sinks down beside the body)
ta-co-lo fu-ne-sto agli oc-chi mie-i!
I believe my senses? Ah me un-happy!

A. Il
My

(throws herself
upon the corpse)

D. Octavio.

D. Anna.

A. O. V.

Padre, padre mi-o! mio ca-ro padre! Si-gnore! Ah, l'assas-si-no mel tru-ci-
Father, oh my father, look but upon me! Oh ter-ror! Ah, by th'as-sas-sin art thou un-

(examining the corpse more carefully)

A.

dò.
done!

Cl. Gb, Fag.
Quel san-gue— Thou'rt wounded—
quel-la pia-ga— blood is flowing—

f *p* *p*

A.

quel volto— tin-toe co-per-to del co-lor di mor-te.
this pallor! Si-lent and pale, thou heed-est not my cry-ing!

p

(D. Octavio offers to raise her; she refuses)

A.

Ei non re-spi-ra più! fred-de le
I cannot hear him breathe! Cold, cold as

(she rises)

(she reels)

A.

membra! Pa-dre mi-o! ca-ro padre! pa-dre a-mato!
marble! Oh my father, best of fathers! an-swer me, father!

Wind.
Vln. b

Strgs. f *p*

(D. Octavio supports her, and leads her to the stone seat)

Don Octavio. (to the servants)

A. O. io manco! oh help me! *vin. Wind.* io moro! I die! Ah! soccor-re-te-a-mi-ci, il mio te- Oh, by this dire af-fliction her mind's dis-

Maestoso.

O. so-ro! cer-ca-te-mi, re-ca-te-mi qualche o- tract-ed! As-sist me, friends, oh leave us not, Give me

Strgs. maestoso

(A maid-servant hurries into the palace, and returns immediately with a smelling-bottle, which she offers to D. Anna)

Andante.

O. dor, qual-che spinto! ah non tar-da-te! Donn' Anna! sposa! aid bring some wa-ter, oh bring it quickly! Donn' Anna! dearest!

O. a-mi-ca! il duolo e-stre-mo la meschi-nella uc-ci-de! oh hear me! Her grief ex-treme hath cru-el-ly o-verwhelm'd her.

f sfz p

D. Ann. Don Octavio. Donna Anna. (with a deep sigh)

A. O. Ahi! Già rin-vie-ne! da-te-le nuo-via-ju-ti. Pa-dre mi-o! Ah! She a-wakens, New-ly re-vives her sorrow. Oh my father!

Don Octavio. (to servants)

O. Ce-la-te, al-lon-ta-na-te aglio-c-chi suo-i quel-l'og-get-to d'or- Oh hasten, and bear a-way, ere she per-ceive it, this me-mo-rial of

(Serving-men raise the Commandant, and bear him into the palace)

O.
rore! A - ni-ma mi-a, con-so-la-ti!
terror! Look up, my dearest, oh, turn to me!

p

Allegro. 3

Donna Anna. (springing up and repulsing Don Octavio as if insane)

O.
fa co - re! Fug - gi, cru - de - le, fug - gi! la - scia, che mora anch'io!
I'm near thee! Cru - el, why art thou near me? Leave me a - lone to perish!

f Strgs. p

A.
O - ra ch'è morte, o Di - o! chia me la vi - - ta diè.
Since he I most did cher-ish Is lost for ev - - er - more!

mf p

Don Octavio.

O.
Sen-ti, cor mio, deh sen - ti, guar - da-mi un so - lo i -
Listen to me, oh, list - en, Turn but thine eyes up -

O.
stante, ti par - la i l ca - ro a-mante, che vi - - ve sol per
on me, I know thou't not dis-own me, Who love thee ev - - er -

Donna Anna. (perceiving her error, and giving Don Octavio her hand)

O. A. te. Tu sei per-don, mio be-ne, l'af-fan-no mi-o, le
more. 'Tis thou for-give, oh, dear-est, Of all now left me the

(approaching the spot where the
Commandant fell)

Don Octavio.

O. A. pe-ne. Ah, il pa-dre mio dov' è? Il padre?
nearest, My fa-ther I would see! Your father?

O. A. Lascia, o ca-ra, la ri-membran-za a-ma-ra!
Hush, oh, dearest, Breathe not the word thou fearest, Oh, Fug.

O. A. hai spo-so e pa-dre in me. Ah! il
Thou'st hus-band and fa-ther in me. Ah! my

O. A. pa-dre, il pa-dre mio dov' è? Lascia, o ca-ra,
fa-ther, my fa-ther I would see! Hush, oh dearest,

o. *La ri-mem-bren-za a - ma-ra! hai spo-so e pa - dre, hai-*
 Breathe not the world thou fearest, thou'st hus-band and fa - ther, thou'st

mf p

(D. Anna, going to the other side, stands with lofty demeanor opposite Don Octavio)

o. *spo-so e pa - dre in me. husband and fa - ther in me.*

f Tutti.

Donna Anna. *Maestoso.* Don Octavio. (raising his

A. *Ah! vendi - car, se il puo - i, giu - ra quel sangue ognor! Lo giu - ro, lo*
 Ah! if thou canst, a-venge him, swear it by heav'n a - bove! I swear it, I

Strgs.

hand as for taking an oath) *Adagio in tempo.*

o. *giu - ro, lo giu - ro a - gli oc-chi tuo - i, Lo giu - ro al no - stro a-*
 swear it, by heav'n I will a - venge him, I swear it by our

p

Tempo I. Donna Anna.

A. *Che giu - ra - mento, oh*

o. *Oh vow of wrath and*

mor! love!

Tempo I. Don Octavio.

Che giu - ra - mento, oh

Oh vow of wrath and

Tutti. cresc.

A. De - i! che bar - ba-ro mo-men-to!
ter - ror! Oh night of dread la-ment-ing!

O. De - i! che bar - ba-ro mo-men-to! *Fl. Oh. Fag.*
ter - ror! Oh night of dread la-ment-ing!

sfp *cresc.* *sfp*

A. tra cen-to af-fet - tie cen-to vammion-deg-gian-do il cor, tra
Oh when will heav'n re-lent-ing grant us of hope a ray, Oh

O. tra cen-to af-fet - tie cen-to vammion-deg-gian-do il cor, tra
Oh when will heav'n re-lent-ing grant us of hope a ray, Oh

Vln. *Cor.* *Oh. Fag.*

A. cen-to af - fet - tie cen - to vam-mion-deg - gian - do il cor.
when will heav'n re - lent - ing grant us of hope a ray.

O. cen-to af - fet - tie cen - to vam-mion-deg - gian - do al cor.
when will heav'n re - lent - ing grant us of hope a ray.

Winds. *sfp* *p* *f*
Strgs. *sf* *sf*

A. Ven-di - car quel san - gue, giu - ra!
If thou canst, a - venge him, swear it!

O. Lo giu - ro a -
I swear it, I

p *f*

glio - - - chi tuo - i, al no - - stro a-mor!
will a - venge him, I swear it by our love!

Vins.
p

A. D. Anna.
Che giu - ra - men - to, oh De - i!
O. D. Octavio. Oh vow of wrath and ter - ror!

che giu - ra - men - to, oh De - i!
Oh vow of wrath and ter - ror!

cresc. *fp*

A. che bar - ba - ro mo - men - to! Tra cen - to af - fet - tie
Oh night of wild la - menting! Oh when will heav'n re -

O. che bar - ba - ro mo - men - to! Tra cen - to af - fet - tie
Oh night of wild la - menting! Oh when will heav'n re -

cresc. *fp* *p* *p*

A. cen - to vam - mi on - deg - gian - do! cor, tra cen - to af - fet - tie
lent - ing grant us of hope a ray, Oh when will heav'n re -

O. cen - to vam - mi on - deg - gian - do! cor, tra cen - to af - fet - tie
lent - ing grant us of hope a ray, Oh when will heav'n re -

A. *cent-lent-to vam-mi on-deg-gian-dojl cor, vam-mi on-deg-*
lent-ing grant us of hope a ray, oh when will

O. *cent-lent-to vam-mi on-deg-gian-dojl cor,*
lent-ing grant us of hope a ray,

f *fp* *p*

A. *gian-heav'n - do, on-deg-gian-dojl*
grant of hope a

O. *vam-mi on-deg-gian-dojl cor, vam-mi on-deg-gian-dojl*
Oh when will heav'n re-lent-ing grant of hope a

cresc. *f* *p* *Viola.*

A. *cor, vam-mi on-deg-gian-heav'n - do, on-deg-*
ray, oh when will heav'n grant of

O. *cor, vam-mi on-deg-gian-dojl cor, vam-*
ray, oh when will heav'n re-lent-ing

cresc. *f* *p*

A. *gian-hope a cor, vam-mi on-deg-gian-dojl cor,*
grant of hope a ray, when will heav'n grant to us,

O. *mion-deg-gian-dojl cor, vam-mi on-deg-gian-dojl cor,*
grant of hope a ray, when will heav'n grant to us,

f

A. *Vam-mion - deg - gian-doil cor, vam - mion - deg - gian-*
Grant us of hope a ray, When will heav'n grant

O. *Vam-mion - deg - gian-doil cor, vam - mion - deg - gian-*
Grant us of hope a ray, When will heav'n grant

p

A. *- doil cor, vammi on-deg-gian-doil cor, vam -*
- to us, Grant us of hope a ray, Oh!

O. *- doil cor, vammi on-deg-gian-doil cor, vam -*
- to us, Grant us of hope a ray, Oh!

f *p*

A. *mion - deggian - doil cor, vam - mion - deggian - doil cor, on - deg - gian - doil*
when will heav - en Grant to us of hope a ray, Grant of hope a

O. *mion - deggian - doil cor, vam - mion - deggian - doil cor, on - deg - gian - doil*
when will heav - en Grant to us of hope a ray, Grant of hope a

cresc.

A. *cor!*
ray! (Exeunt slowly into palace)

O. *cor!*
ray!

(Curtain falls rapidly.)

f

Recit.
Don Giovanni.

Or - sù, spic - cia - ti presto— co - sa vuo - i? L'af - far, di cui si
Well speak, what would you tell me? Say it quick-ly. Sir, what I'd say's a

Leporello.

Don Giovanni. Leporello. Don Giovanni.

trat-ta, im-por - tan - te! Lo cre - do. E im-por - tan - ti - si - mol! Meglio an -
ver - y se - rious mat - ter. It seems so. Of se - rious con - sequence. All the

Leporello.

co - ra, fi - ni - sci - la! Giu - ra - te di non an - dar in col - le - ra! Lo
bet - ter, come, out with it! First promise that this time you'll not punish me. I

D. Giov.

Leporello.

giuro sul mio o - nore, pur - ché non par - li del Com - men - da - to - re. Sia - mo
promise on my honor, that is, pro - vid - ed the Com - man - dant's not mention'd. No one

Don Giovanni. **Leporello.**

so - li? Lo ve - do! Nes - sun ci sen - te? Via! Vi pos - so di - re
lis - tens? Of course not. No one's ap - proch - ing? Stuff! Then I can speak out

D. G. Leporello.

tut - to li - be - ra - men - te? Sì! Dunque quan - do co - sì — Ca - ro Si - gnor pa - dro - ne, La
freely, safe from your anger? Yes. Then at once I'll begin: — Well, my much valu - ed master, the

(shouts in his ear.)

Don Giovanni.

vi - ta che me - na - te è da bricco - ne! Te - me - ra - rio, in tal gui - sa!
life that you are leading is that of a rascal! Fool, how dare you? this shall teach you!

Leporello. **Don Giovanni.**

Ej! giu - ra - men - to! Non sò di giu - ra - men - ti; ta - ci, o
Think what you promis'd! Such promis - es I keep not; si - lence, or

Leporello.

Don Giovanni.

G. L.
 ch'io. Non par-lo più, non fia-to, o pa-dron mi-o! Co-sì sa-re-mo a-
 I'll - I say no more, I will not breathe a whisper. Then I re-store my

Leporello.

G. L.
 mi-ci, or o-di un po-co! sai tu per-chè son qui? Non, ne sò
 fa-vor. Some-thing I'll tell you: Why think you I am here? I think of

L.
 nulla! ma es-sen-do l'al-ba chiara, non sa-reb-be qual-che nuo-va con-quista? Io lo
 nothing. But, as it's just now daylight, what so like-ly as some new love adventure? You must

Don Giovanni.

G. L.
 de-vo sa-per, per por-la in lis-ta! Va-là, che se il grand'uom! Sap-pi ch'io
 name her, and I'll re-cord her du-ly. The great re-cord-er see! Now let me

G.
 so-no in-na-mo-ra-to d'u-na bel-la Da-ma, e son cer-to che m'a-ma;
 tell you; I am in love with the most charming creature, she re-turns my de-vo-tion,

G.
 la vi-di, le par-la-i, me-co-al-ca-si-no que-sta not-te ver-rà: Zit-to! mi pare
 I saw her, I address'd her, she is to meet me in the ar-bor to-night; Hush! there's an o-dor,

Leporello.

G. L.
 sen-tir o-dor di fem-mi-na! (Co-spet-to, che o-do-ra-to per-fet-to!)
 th'a-ro-ma sweet of woman-kind! (I call that a re-fin'd sense of smelling!)

Don Giovanni.

Leporello.

G. L.
 Al-l'a-ria, mi par bel-la. (E che oc-chio! di-col!)
 She's hand-some at this dis-tance. (What an eye-sight, gra-cious!)

Don Giovanni. Leporello. (aside) (Both retire)

G. L. *Ri-ti-ria-mo-ciun poco, e sco-pria-mo ter-ren. (Già pre-se fo-co!)*
 Let us watch this fair lady, step a-side here with me. (On fire al-ready!)

No 3. "Ah! chi mi dice mai.,"
 Trio.

Donna Elvira (in a travelling-dress); Don Giovanni, and Leporello.

Allegro.

Tutti. Vlns. f p

Tutti. Vlns. f p

Cl. Fag. p

Donna Elvira. (facing the auditorium throughout the entire scene)

E. *Ah! chi mi di-ce ma-i, quel bar-ba-ro dov'è? che*
 Where shall I find a to-ken to guide my steps to thee? My

F. *per mio scor-no a-ma-i, che mi man-cò di*
 heart is near-ly bro-ken, the world is dark to

E. *fè?* che mi man - cò di *fè?*
me, all, all is dark to me!

cresc. *sf* *sf*

(D. Giovanni and Leporello reappear)

E. Ah! se ri - tro - vo l'empio,
Ah! If he stood be - fore me,

sf *sf*

(Leporello busies himself with Don Giovanni's attire, helps him draw on

E. e a me non tor - na an - cor, vo'
Pierce - ly his vows I'd spurn, The

sf *cresc.*

his gloves, etc.)

E. far - ne or - ren - do scem - pio, gli
love that once he bore me, Can

fp *fp* *fp* *fp*

E. vo' ca - var il cor, gli vo' ca - var il
nev - er - more re - turn, can nev - er - more re -

fp *fp* *f* *f*

Don Giovanni. (to Leporello)

E. G.
 cor! U - di - sti? qualche bel - la, dal va - go ab - ban - do -
 turn! Look yon - der, 'tis a dam - sel Who's by her swain for -

p

Donna Elvira.

G. E.
 na - ta? Vo' far - - ne or - ren - - do scem - pio, gli
 sak - en! The love that once he bore me Can

fp *fp* *fp* *fp*

Don Giovanni. (with contemptuous pity)

E. G.
 vo' ca - var il cor! Po - ve - ri - na! Po - ve - ri - na!
 nev - er - more re - turn! Ah, poor girl, her grief be - comes her!

fp *fp* *p*

Donna Elvira.

E.
 Gli vo' ca - var il cor, sì, gli vo' ca - var il
 Can nev - er - more re - turn, no, can nev - er - more re -

f *p* *f*

Don Giovanni. (to Leporello)

E. G. L.
 cor! Cerchiam di con - so - la - re il suo tor - men - to. Co - sì ne con - so -
 turn! I think I'll go and try just to con - sole her. No doubt, like man - y

p

Leporello. (aside)

Donna Elvira.

L.
E. *lò mil-lee ot-to cen-to. Ah! chi mi di-ce*
oth-ers you'll ca-jole her. Where shall I find a

(Leporello steals about Donna Elvira to catch sight of her face; unsuccessful, he informs his

E. *ma-i, quel bar-ba-ro dov' è? che per mio scor-no a-*
token to guide my steps to thee? My heart is near-ly

master pantomimically of his failure)

E. *ma-i, che mi man-cò di fè? che*
bro-ken, the world is dark to me, all,

E. *mi man-cò di fè?*
all is dark to me!

E. *Ah, se ri-tro-vo l'em-pio,*
Ah, if he stood be-fore me,

E.
Fierce - - ly his vows - - na an - cor, vo'
The

fp *cresc.*

E.
far - ne or - ren - do scem - pio, gli vo' ca - var il
love that once he bore me Can nev - er - more re -

fp fp fp fp fp fp

Don Giovanni. Donna Elvira.
E.
G.
cor! Po - ve - ri - na! Po - ve - ri - na! Gli vo' ca - var il
turn. Ah, poor girl, her grief be - comes her! Can nev - er - more re -

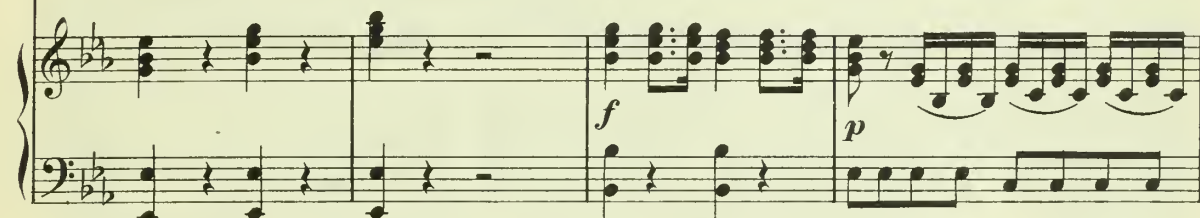
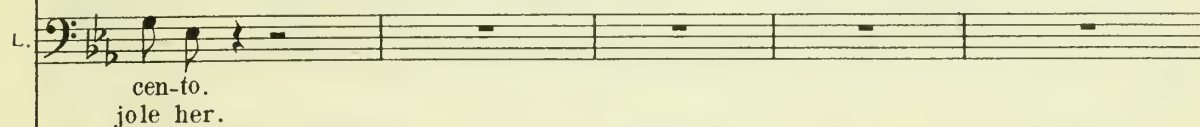
p f p

Don Giovanni.
E.
G.
cor, sì, gli vo' ca - var il cor! Cerchiam di con - so -
turn, no, can nev - er - more re - turn. I think I'll go and

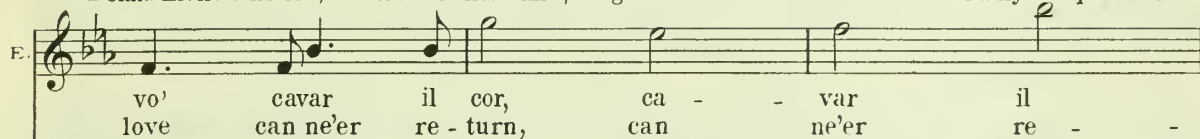
f p

Leporello. (aside)
G.
L.
la - re il suo tor - men - to. Co - sì ne con - so - lò mil - le o - to - to
try just to con - sole her. No doubt like many oth - ers you'll ca -

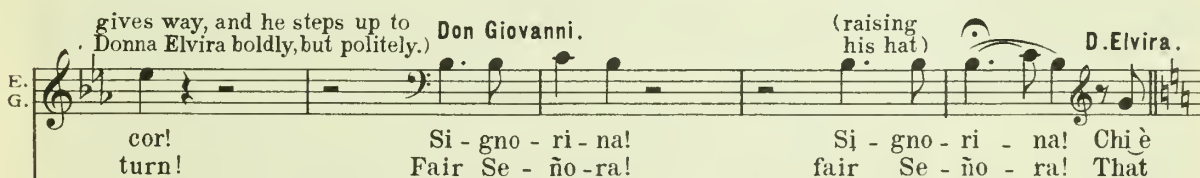
Donna Elvira.



Donna Elvira's notice; she does not hear him, but grows more and more excited. Finally his patience



gives way, and he steps up to
Donna Elvira boldly, but politely.) Don Giovanni.



Recit. Don Giovanni. (starting back; mezza voce) Leporello. (aside) Donna Elvira. (in-voice)

la? Stel-le! che ve-do! O bel-la! Don-na El-vi-ra! Don Gio-
voice! She? oh! con-fu-sion! How charming! Don-na El-vi-ra! Don Gio-

dignantly) Leporello. (aside)

van-ni! sei qui? mostro! fel-lon! ni-do d'in-ganni! Che ti-to-li cruscan-ti!
van-ni! You here? Falsest of men! Monster of baseness! (Now compliments are passing!

Don Giovanni.

man-co ma-le che lo co-no-sce be-ne. Via, ca-ra Donna El-
Waste of words, she by this time ought to know him.) El-vi-ra dear, I

vi-ra, cal-ma-te que-sta col-le-ra! sen-ti-te, la-
pray you, re-strain that voice im-pet-u-ous! now lis-ten, and

Donna Elvira.

seia-te-mi par-lar! Co-sap-voi di-re, do-po-a-zion si-ne-ra? In ca-sa
I will tell you all. What can you say that will ex-cuse your falsehood? First you be-

mi-a en-tri fur-ti-va-men-te, a for-za d'ar-te, di giu-ramen-ti,
sought me se-cret-ly to re-ceive you, with vows of fond-ness, oaths of de-votion,

di lu-sin-ghe ar-ri-vi a se-dur-re il cor mi-o; m'in-na-
love e-ter-nal pro-fess-ing, I be-lieved that you loved me, in your

E.
mo - ri, o cru - de - le! mi di - chia - ri tua spo - sa, e poi, man -
hon - or con - fid - ing when your wife you de - clared me; then on a

E.
can - do del - la ter - ra e del ciel al san - to drit - to, con e - nor - me de - lit - to
sud - den, cast - ing off ev - 'ry tie of earth and heaven that our hearts had u - ni - ted,

E.
do - po tre dì da Bur - gos tal - lon - ta - ni, m'ab - ban - do - ni, mi
af - ter three days from Bur - gos you de - part - ed; I, for - sa - ken, dis -

E.
fug - gi, e la - sei in pre - da al ri - mor - so ed al pian - to per pe - na for - se
tract - ed, was left a prey to re - morse and bit - ter weep - ing, for I, a - las, had

E.
Leporello (aside) Don Giovanni.
che t'a - mai co - tan - to. (Pa - re un li - bro stam - pa - to!) Oh in quan - to a que - sto
learnt to love you dear - ly. (She says it off like a les - son.) For my de - par - ture

G.
L. (to Leporello) Leporello. (ironically)
eb - bi le mie ra - gio - ni! è ve - ro? È ve - ro!
I had im - port - ant rea - sons. You know them? I know them.

L.
Donna Elvira. (to Don Giovanni)
e che ra - gio - ni for - ti! E qua - li so - no, se non la tua per -
Oh, such im - port - ant rea - sons! What oth - er rea - sons than your in - con - stant

E. *fi - dia, la leg - ge - rez - za tu - a? Mail giu - sto cie - lo vol - le ch'io ti tro -*
heart, that will fol - low ev - 'ry fan - cy? But heav'n has led me hither that I might

E. *Don Giovanni.*
vas - si, per far le sue, le mie ven - det - te. Eh vi - a, sia - te più ra - gio -
warn you to stay your wild career of fol - ly. Come, come, you'll not let me ex - cul -

G. *ne - vo - le: (mi po - nea ci - men - to co - stei.) se non cre - de - te al lab - bro*
pate my - self (This woman will soon drive me mad.) Since you, a - las, will not be -

G. *Leporello. D. Giov. (to Lep. aloud)*
mi - o, cre - de - te a que - sto ga - lant - uo - mo. (Sal - vo il ve - ro.) Via, dil - le un
lieve me, Then let this hon - est fel - low tell you. (Honest tru - ly.) Go, tell her

G. *Leporello. (aside to Don Giovanni) Don Giovanni. (aloud) D. Elv. (to Lep.)*
po - co. (E co - sa de - vo dir - le?) Sì, sì, dil - le pur tut - to. Eb -
plain - ly. (What - ev - er shall I tell her?) Yes, yes, keep nothing from her. Pro -

(Don Giovanni escapes.) *Leporello.*
ben, fa pre - sto! Ma - da - ma, ve - ra - men - te, in que - sto
ceed, what is it? Well, Ma - dam, it is cer - tain this world we

Donna Elvira.
mondo con - cio - sia - co - sa quan - do fos - se che Il quadro non è ton - do! Scia - gu -
live in I mean to say, perhaps, that is, I mean, You cannot square a circle! Heartless

E. (Turning as if to Don Giovanni)
ra - fo! Co - sì del mio do - lor gio - co ti pren - di? Ah
vil - lain! Dare you thus to in - sult my just re - sent - ment? And

Leporello.

F. L.
 voi! stel-le! li-ni-quo fug-gi! mi-se-ra me! do-ve? in qual par-te? Eh, la-
 you, oh heav'n! he basely has fled! oh wretched me! whither? was it that way? Come, be

Donna Elvira.

L. F.
 scia-te che va-da; e-gli non mer-ta che di lui ci pen-sia-te. Il scel-le-
 thankful he's left you; waste not your an-ger, he's not worth a re-gret. But by his

Side 2

Leporello. (Donna Elvira turns to the bench before the

F. L.
 ra-to min-gan-no, mi tra-di! Eh, con-so-la-te-vi! non sie-te
 falsehood I'm deceiv'd, I'm be-tray'd! Pray, Ma'am, be com-fort-ed, for you are

house, and seats herself sadly.)

L. F.
 voi, non fo-ste, e non sa-re-te nè la pri-ma, nè
 not, nor have been, and nei-ther will be or the first, or

(Leporello takes out a book, or, a long, narrow roll of paper, covered with silhouettes and names.)

L. F.
 l'ul-ti-ma; guar-da-te, que-sto non pic-ciòl li-bro è tut-to
 last of them. Look here now; see this not too small vol-ume, 'tis al-most

L. F.
 pie-no dei no-mi di sue bel-le; O-gni vil-la, o-gni bor-go, o-gni pa-
 full of the names of his fair ones; town and vil-lage, distant countries, yes, foreign

L. F.
 e-se, È te-sti-mon di sue don-ne-sche im-pre-se.
 na-tions, Can wit-ness bear to his in-fat-u-a-tions.

Nº 4. "Madamina.,,

Aria.

Allegro.

Leporello.

L. *Ma-da - mi - na! Il ca - ta - lo - go è*
Pretty la - dy! Here's a list I would

que - sto, del - le bel - le, che a - mo il padron mi - o; un ca - ta - lo - go è -
shew you, Of the fair ones my mas - ter has courted, Here you'll find them all

gliè, che ho fat - to i - o; os - ser - va - te, leg - ge - te con
du - ly as - sort - ed, In my writing, will't please you to

me! os - ser - va - te, leg - ge - te con me!
look, in my writ - ing, will't please you to look. *Fl. 3*
Fag.

In I - ta - li - a sei cen - to e qua - ran - ta;
Here is It - a - ly six hun - dred and for - ty, *3*

p cor. *f*

in Al - ma-gna due cen-to e trent' u - na,
France is down for five hun-dred and twen - ty,

p *f*

cen - to in Francia, in Turchia no-vant' u - na; ma, in I -
On - ly two hun-dred the Rhine-land supplied him, But mark the

p *fp*

spa-gna, ma in I - spa-gna son già mille e tre! mil-lee tre!
cli-max, Spain has al-rea-dy one thousand and three, thousand and three,

p *sf* *trms.* *f* *ritti*

mil - lee tre! Vhan fra que-ste con-ta - di - ne,
thousand and three! Here are Countesses in plen-ty,

ritard.

ca-me-rie - re, cit-ta-di - ne, Vhan contesse, ba-ro-nes-se,
Waiting-maids nineteen or twenty, Rustic beauties, Marchionesses,

L. *marchesa - ne, prin-ci - pesse, e v'han don-ne d'o-gni gra-do, d'o-gni for-ma, d'ogni e-*
Ev'ry grade his pow'r confesses. Here are courtly dames and maidens, Young and handsome, old and

cresc.

L. *ta, d'o - gni for-ma, d'o-gni e-tà, In I - ta-li-a*
plain, Young and handsome, old and plain. Here is It-a-ly,

f *p* *Vln.* *Cello & Bass*

L. *sei cen-to e qua-ran - ta, in Al-ma-gna*
Six hun-dred and for - ty, France is down for

L. *due cen - to e trent' u - na, cen - - to in Fran - cia, in Tur-*
five hun-dred and twenty On - - ly two hun - dred the

L. *chia no - vant' u - na, ma, ma, in I - spa-gna! ma in I -*
Rhine - land sup-plied him, But, but Spain is the cli-max! Here are al -

L. *spagna son già mil-lee tre, mil-lee tre, mil-lee*
ready one thousand and three, thousand and three, thousand and

sf

L. *tre! Vhanfra queste conta - di-ne, ca-me - rie - re, ci-ta-di-ne, vhan contesse, ba-ro -*
three! Here are countesses in plenty, Waiting-maids nineteen or twenty, Rustic beauties, Marchio -

f *sf* *p* *f* *sf* *p*

Cl. Fag.

L. *nesse, marchesa - ne, prin-ci-pesse, e vhan donne d'o - gni gra-do, d'o - gni for-ma, d'ogni e-*
nesses, Ev'ry grade his pow'r confesses, Here are courtly dames and maidens, young and handsome, old and

Tutti.
cresc. *f*

L. *tà! d'o - gni for - ma, d'o - gni e -*
plain, Young and hand - some, old and

f *p* *f* *p* *f* *p* *f* *p*

L. *tà! d'o - gni for - ma, d'o - gni e - tà!*
plain, young and hand - some, old and plain.

f *p* *cresc.* *f*

L. *Nel - la — bionda e - gli ha l'u - san - za di lo - dar - la*
Is a — maiden fair and slēder, He will - praise her

Str. *p* *fp*

L. *la gen - ti - lez - za, nel - la bru - na la co -*
for modest sweetness, Then the dark ones are so

Cor. *Tutti* *f*

L. *stanza, nel - la bian - ca la dol - cez - za.*
tender! Lint - white tress - es shew dis - creetness;

Str. *p* *Fl.* *Fag.* *Vln.*

L. *Vuol d'in-ver - no la grassot - ta, vuol dè - sta - te la ma -*
When 'tis cold he likes her port - ly, In the sum - mer, slim and

cresc.

L. *grotta, e la gran - de ma - e -*
courtly, Tall and haugh - ty, ne'er she a -

f *p* *f* *p*

L. *sto - sa, e la gran ma - e*
larmshim, tall and haugh - - ty, ne'er she a -

f p cresc.

L. *sto - sa. La pic - ci - na, la pic -*
larms - him. If she's ti - ny, if she's

f Fl. Ob. p Vln. Bassi

L. *ci - na, la pic - ci - na, la pic - ci - na, la pic - ci - na, la pic -*
ti - ny, if she's ti - ny, ver - y ti - ny, ver - y ti - ny, ti - ny,

Ob. Fl. Vln. Fag. Bassi

L. *ci-na, la pic-ci-na, la picci-na, la pic - ci - na è ognor vez - zo - sa, è ognor vez -*
ti-ny, If she's ti-ny, very ti-ny, ti-ny, ti - ny, no less she charms him, no less she

Tutti p

L. *zo - sa, è ognor vez - zo - sa; del - le vecchie fa con - qui - sta*
charmshim, no less she charmshim. Ripe du - en - nas he en - gag - es,

p fp

pel pia - cer - di por - le in li - sta, sua passion pre - do - mi -
 That their names may grace these pag - es, But what most he's bent on

p

Fag.

nan - te è la gio - vin prin - ci - pian - te;
 win - ning, is of youth the sweet be - ginning,

*Fl.
Fag.
Vln.*

non si pic - ca, se sia ric - ca, se sia brut - ta, se sia
 Poor or wealth - y, wan or health - y, State - ly dame or mod - est

tr. *tr.* *tr.* *tr.* *cresc.*

bel - la, se sia ric - ca, brut - ta, se sia bel - la, pur - chè -
 beau - ty, State - ly dame, or youthful modest beau - ty, He to -

tr. *ob. vln.* *p*

por - ti la - gon - nel - la, voi sa - pe - te
 win them makes his du - ty, And, you know it,

L. *Fl.*
 quel che fa, voi sa - pe - te quel che
 not in vain, and, you know it, not in

L. *Vln.*
 fa, pur che por - ti la gon - nel - la, voi sa - pe - te quel che
 vain, He to win them makes his du - ty, And, you know it, not in

L. *Ob. Vln. Fl.*
 fa, voi sa - pe - te, voi sa - pe - te quel che fa,
 vain. Yes, you know it, yes, you know it, not in vain,

L. *f*
 — quel che fa, quel che fa, voi sa -
 not in vain, not in vain, Well you

L. *2*
 pe - te quel che fa.
 know it, not in vain. (Exit hastily into villa.)

50 Recit.

Donna Elvira. (alone)

E. *In que-sta for-ma dun-que mi tra-dì il scel-le-ra-to! è questo il*
This is the man I trusted, he betrays and de-rides me; and shall I

E. *pre-mio che quel bar-ba-ro ren-de all' a-mor mi-o! Ah, ven-di-car vo-*
bear it, that his in-so-lent ser-vant mocks my anguish? No, I will call on

E. *gli-o lin-gan-na-to mio cor! pria ch'ei mi fug-ga, si ri-cor-ra, si*
justice! and my wrongs I'll a-venge, Ere he escape me, friends shall aid me to

E. *va-da; io sento in pet-to sol ven-det-ta par-lar, rab-bia e dispet-to!*
find him, and to chastise him. Love has fled from my heart! Miscreant! I despise him!

(Exit into the house.)

Nº 5. "GiovINETTE, che fate all' amore.,,

Duet and Chorus.

Scene. — The open Country.

Zerlina, Masetto, and Chorus of Villagers, dancing and singing.

Allegro.
Tutti.

f *p* *f* *p*

(turning to the maidens, who press about her, while Masetto.
Zerlina. on the other side, is surrounded by the lads.)

z. Gio-vi - net - te, che fa-te all'a - mo - re, che fa-te all'a - mo - re, non la -
Let's en - joy, while the season in - vites us, the season in - vites us. 'Tis not

Str. *p* *Fl. Ob.* *Fag.*

z. scia-te, che pas-si l'e - tà, che pas-si l'e - tà, che pas-si l'e - tà! Se nel
long that its pleasure will stay, its pleasure will stay, its pleasure will stay. While the

Opp. fair — dream — of youth — yet — de - lights us,
z. se - no vi bu - li - cail co - re, vi bu - li - cail co - re, il ri -
fair dream of youth yet de - lights us, while youth yet de - lights us, To her

z. me - dio ve - de - te - lo qua! che pia -
swain let no maid-en say nay, to her

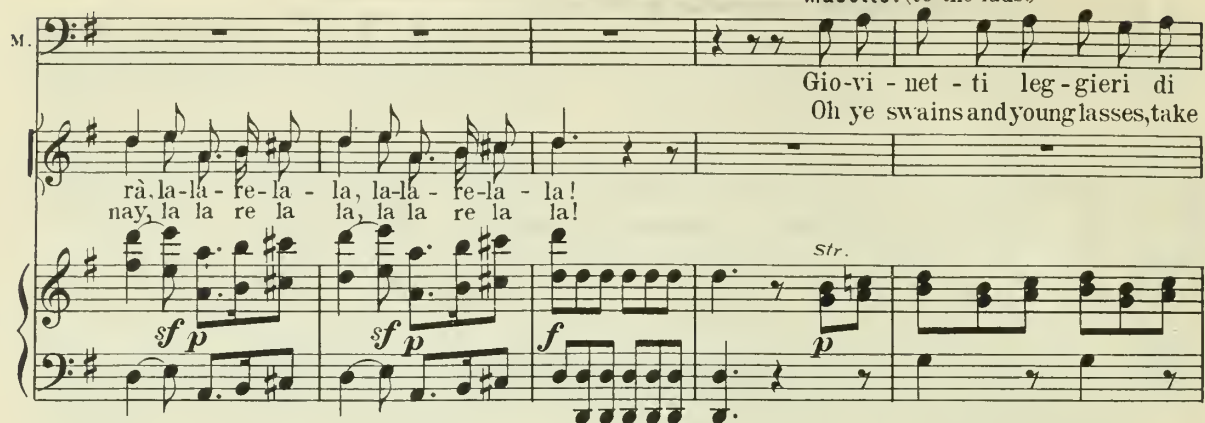
z. cer, che piacer che sa - rà!
swain let no maiden say nay! (the maidens form a ring, and dance around Zerlina.)


Chorus. SOPRANO & ALTO.

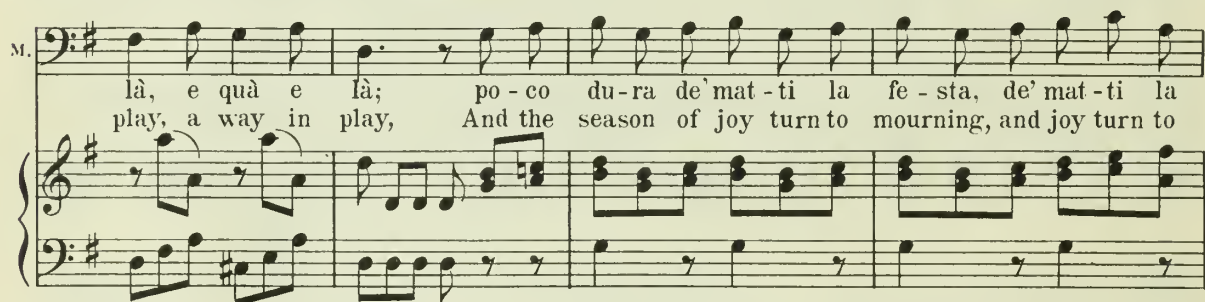
Ah! che pia - cer, che pia - cer che sa -
Ah! to her swain let no maiden say

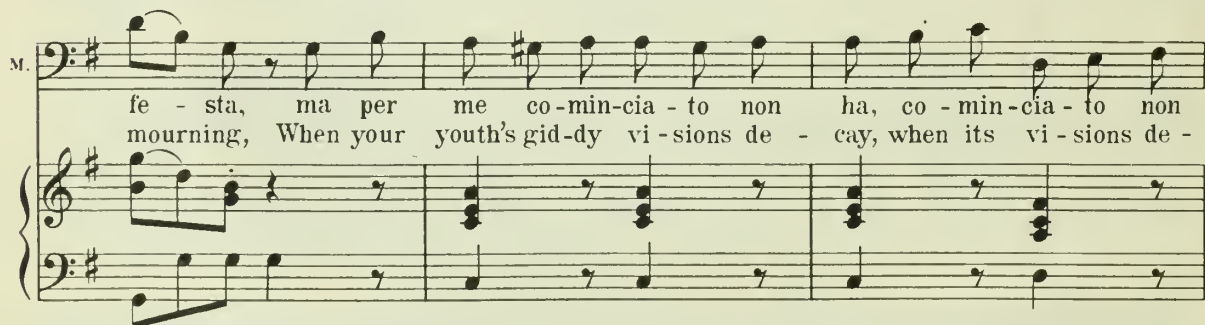
Tutti. *f*

Masetto. (to the lads.)

M.  Gio-vi - net - ti leg - gieri di
Oh ye swains and young lasses, take
rà, la - la - re - la - la, la - la - re - la - la!
nay, la la re la la, la la re la la!

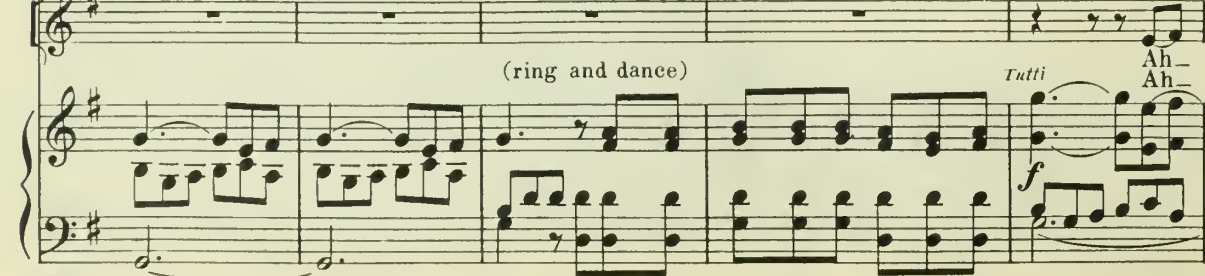
M.  te - sta, leg - gie - ri di te - sta, non an - da - te gi - ran - do di quà e là e
warning, ye lasses take warning, Lest your true love ye tri - fle a - way, a - way in

M.  là, e quà e là; po - co du - ra de' mat - ti la fe - sta, de' mat - ti la
play, a way in play, And the season of joy turn to mourning, and joy turn to

M.  fe - sta, ma per me co - min - cia - to non ha, co - min - cia - to non
mourning, When your youth's gid - dy vi - sions de - cay, when its vi - sions de -

M.  hal - cay, che pia - cer, che piacer che sa - rà!
when your youth's giddy visions de - cay!

Chorus. TENOR & BASS.

 (ring and dance) *Tutti* Ah - Ah -

che pia - cer, che pia - cer che sa - rà; la - la - re - la - la, la - la - re - la -
 Let us car - ol and dance and be gay, la la re la la, la la re la

f p *f p*

(Zerlina and Masetto leave the groups and advance to centre,
 where the young chorus forms a great ring around them.)

Zerlina. Vie - ni, vie - ni ca - ri - no, go - dia - mo, e can - tiamo, e bal - liamo, e suo -
 Ev - er hap - py with thee, oh, my treasure, All our days are contentment and

Masetto. Vie - ni, vie - ni ca - ri - no, go - dia - mo, e can - tiamo, e bal - liamo, e suo -
 Ev - er hap - py with thee, oh, my treasure, All our days are contentment and

la! la! *vln.* *p*

Z. nia - mo, vie - ni, vie - ni ca - ri - no, go - dia - mo, che pia - cer, che pia - cer che sa -
 pleasure, Ev - er hap - py with thee, oh, my treasure, Let us car - ol and dance and be

M. nia - mo, vie - ni, vie - ni ca - ri - no, go - dia - mo, che pia - cer, che pia - cer che sa -
 pleasure, Ev - er hap - py with thee, oh, my treasure, Let us car - ol and dance and be

Z. rà! Ah! che pia - cer, che pia - cer che sa -
 gay! Ah! Let us car - ol and dance and be

M. rà! Ah! che pia - cer, che pia - cer che sa -
 gay! Ah! Let us car - ol and dance and be

2. *rà!*
gay!

M. *rà!*
gay!

(D. Giovanni and Leporello come out of the villa; both stop to look on.)

Chorus.

SOPR. & ALTO.
Ah,
Ah,
che pia - cer, che pia - cer che sa -
Let us car - ol and dance and be

TENOR & BASS.
Ah,
Ah,
che pia - cer, che pia - cer che sa -
Let us car - ol and dance and be

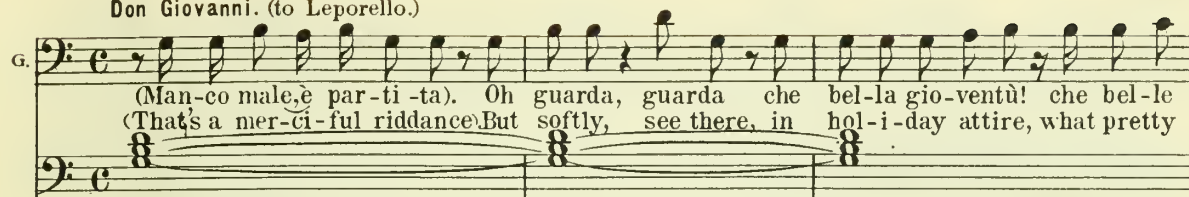
rà! La - la - re - la - la, re - la - la, re - la - la, la - la - re - la -
gay. La la re la la, re la la re la la, la la re la

rà! La - la - re - la - la, re - la - la, re - la - la, la - la - re - la -
gay. La la re la la, re la la re la la, la la re la

la, re-la-la, re-la - la!
la, re la la re la la.

la, re-la-la, re-la - la!
la, re la la re la la.

Don Giovanni. (to Leporello.)

G. 

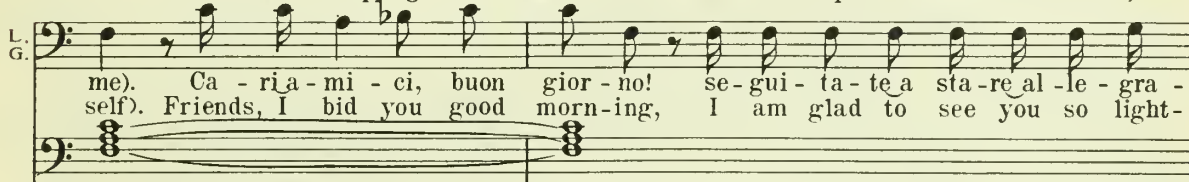
(Man-co male, è par-ti-ta). Oh guarda, guarda che bel-la gio-ventù! che bel-le
(That's a mer-ci-ful riddance). But softly, see there, in hol-i-day attire, what pretty

Leporello.

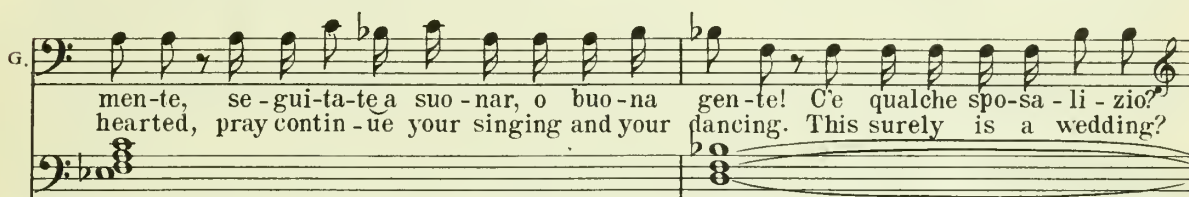
G. 

don-ne! (Fra tan-te, per mia fè, vi sa-rà qual-che co-sa an-che per
fac-es! (A-mongst so man-y, I, 'pon my faith, may find some-thing for my -

Don Giovanni. (stepping between Zerlina and Masetto, while Leporello turns to the maidens.)

L. 

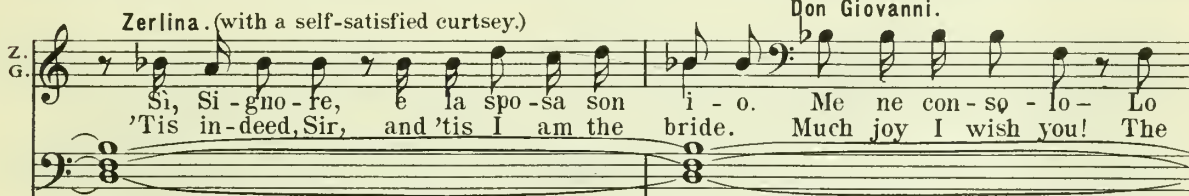
me). Ca-ri-a-mi-ci, buon gior-no! se-gui-ta-te a sta-re al-le-gra -
self). Friends, I bid you good morn-ing, I am glad to see you so light-

G. 

men-te, se-gui-ta-te a suo-nar, o buo-na gen-te! C'è qualche spo-sa-li-zio?
hearted, pray contin-ue your singing and your dancing. This surely is a wedding?

Zerlina. (with a self-satisfied curtsey.)

Don Giovanni.

Z. 

Si, Si-gno-re, e la spo-sa son i-o. Me ne con-so-lo-Lo
'Tis in-deed, Sir, and 'tis I am the bride. Much joy I wish you! The

Masetto. (with serape.)

Don Giovanni.

G. 

spo-so? Io, per ser-vir-la. Oh, bra-vo! per ser-vir-mi; questo è
bridegroom? I, at your ser-vice. Oh, charming, at my ser-vice; 'pon my

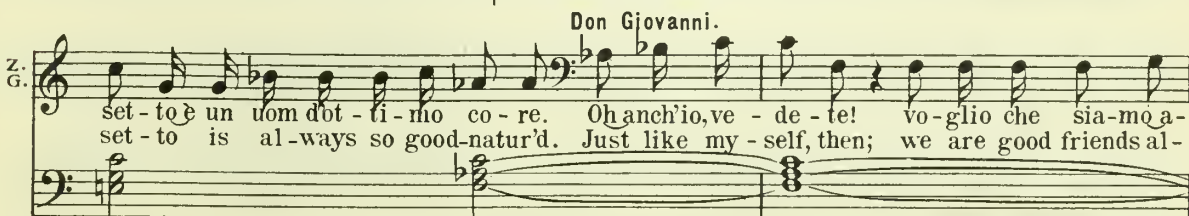
Leporello.

Zerlina.

G. 

ve-ro par-lar da ga-lant-uo-mo. (Ba-sta, che sia ma-ri-to)! Oh, il mio Ma-
life, that's the word of a true gal-lant. (Quite like a mod-el husband). Yes, my Ma-

Don Giovanni.

Z. 

set-to un uom dot-ti-mo co-re. Oh anch'io, ve-de-te! vo-glio che sia mo-a-
set-to is al-ways so good-natur'd. Just like my-self, then; we are good friends al-

(to Zerlina.) Zerlina. Don Giovanni. Masetto.

G. *mi - ci; il vo - stro no - me? Zer - li - na. Eil tu - o? Ma -*
 M. *read - y. How shall I call you? Zer - li - na. And you are - Ma -*

(linking arms with Masetto, the other arm around Zerlina's waist.)

M. *set - to. O ca - ro il mio Ma - set - to! ca - ra la mia Zer - li - na!*
 G. *set - to. My ver - y dear Ma - set - to, my sweetest of Zer - li - nas!*

(To Leporello, who is amongst the peasant-girls)

G. *vè - si - bi - sco la mia pro - te - zi - o - ne! Le - po - rel - lo!*
 M. *From this hour you are un - der my pro - tec - tion. Le - po - rel - lo!*

the peasant-girls) Leporello.

G. *co - sa fai lì, bir - bo - ne? Anch' io, ca - ro pa - dro - ne, e - si -*
 L. *Ras - cal, what are you do - ing? I too, my wor - thy mas - ter, to these*

Don Giovanni.

L. *bi - sco la mia pro - te - zi - o - ne. Pre - sto va con costor; nel mio pa - laz - zo con -*
 G. *charmers am off'ring my protection. Leave them, hear what I say: these friends of mine you'll con -*

G. *du - ci - li sul fat - to: or - di - na ch'abbia - no cioc - co - la - te, caf - fè, vi - ni, pre -*
 M. *duct straight to my palace, there with refreshments you will pro - vide them, with wine, i - ces, and*

G. *scuit - ti; cer - ca di - ver - tir tut - ti, mo - stra lo - ro il giar - di - no,*
 M. *sweet - meats; let them all take their pleas - ure, let them roam in the gar - den,*

(with emphasis)

G. *la ga - le - ri - a, le ca - me - re; in ef - fet - to fa che re - sti con -*
 M. *shew them the pictures, the fur - ni - ture, and a - bove all, let your care be to*

(pokes Leporello
in the ribs.)

Leporello.

(to the
villagers.)

Masetto.

Don Giovanni.

57

G. L. M.
ten-to il mio Ma-set-to, hai ca - pi - to? Ho ca-pi - to; an - diam. Si - gno - re! Co - sa
please my friend Maset-to: You perceive me? I perceive you. Now come. Your lordship! Well, what

Masetto. (While the rest enter the inn.
Don Giov. detains Zerlina.)

Leporello. (to Masetto.)

G. L. M.
c'è? La Zer-li-na sen-za me non può star. In vostro lo - co ci sa - rà sua Ecce! -
now? My Zer-li-na cannot stay without me. What, not if here instead of you stays his

Don Giovanni.

L. G.
len - za, e sa - prà be - ne fa - re le vo - stri par - ti. Oh, la Zer -
lord-ship? You may be sure that he will es - cort her brave-ly. Oh yes, Zer -

Zerlina.

G. Z.
li - na è in man d'un Ca - va - lier; va pur, fra po - co el-la me - co ver - rà. Va!
li - na shall be my special care; now go, she is in a gen-tle-man's hands. Go,

Masetto.

Z. M.
non te-me-re! nel-le ma-ni son io d'un Ca - va - lie - re. E per que-sto?
and fear nothing, in a gen-tle-man's hands you can leave me. And why must I?

Zerlina.

Masetto. (trying to take
her hand.)

Don Giov.

Z. M. G.
E per que - sto non c'è da du - bi - tar. Ed io, co - spet - to - o -
Yes, you must do what-ev - er you are bid. Not I, confound it! Come,

(stepping between them.)

G.
là, finiam le di - spu - te! Se su - bi - to sen - za al - tro re - pli - car non te ne
come, no more disput - ing; At once you go, for if you breathe a word I shall re -

G.
va - i, Ma - set - to, guar - da ben, ti pen - ti - ra - i!
sent it; Ma - set - to mine, be - ware, or you'll re-pent it!
(Touching his sword.)

Nº 6. "Ho capito., Aria.

Allegro di molto.

Masetto. (dumbfounded, staring at Don Giovanni.)

M. *Ho ca-pi - to, Si-gnor, sì!*
Oh, of course, Sir, I perceive,

Tutti. *Vlrs. & Cor.* *Wind.*

Piano. *f* *p*

M. *Si-gnor, sì! Chi - noi! ca - po, e me ne vo, giacche*
I perceive! At your wish I'm deaf and dumb, I will

M. *pia - cea voi oo - sì, al-tre re-pli-che non fo, no, no, no, no, no, no, non*
hum-bly take my leave, ne'er to common sense suc-cumb. No, no, no, no, no nev-er -

tr. *Tutti.* *cre-sc.* *f*

M. *fo, Ca - va - lier voi sie-te già, du - bi -*
more. You're a gentle-man, I know, That to

Vlrs. *Wind.* *Vlrs.* *Wind.*

p

M. *tar non pos-so af-fè, me lo di-ce la bon-tà che vo-le-te a-ver per*
doubt were wrong in-deed, Vul-gar loves you can't al-low Gen-tle wishes to im -

Vlrs.

(aside to Zerlina.)

M. me, a - ver per me, a - ver per me. Bricco-naccia, ma-lan-dri-na, fostio-
pede, gen-tle wish-es to im - pede. By the Powers, I will shunthee, Ohthou

cresc. *f* *p*

(To Leporello who wants to lead him off.)

M. gnor la mia ru - i - na, fos-tio - gnor la mia ru - i - na! Ven-go, vengo!
flirt, thou hast un-done me, oh, thou flirt, thou hast un - done me! Yes, di-rectly!

fp *fp* *cresc.* *f* *p*

(to Zerlina.) (aside, bitterly.)

M. Re-sta, re - sta! Eu - na co - sa mol - to o-ne - sta!
Stay be-hind here! 'Tis not what I thought to find here!

cresc. *f* *Strings. p*

(to Zerlina and Don G.) (sarcastically to Zerlina.)

M. Faccia il no-stro Ca - va - lie-re Ca - va - lie-ra an-co-ra te, Ca - va -
Al - ways trust a no - ble's hon - or, this should be the vassal's creed, this should

Tutti. f p

(aside to Zerlina.)

M. liera an-co - ra te. Bric-co - nac-cia, ma-lan - dri - na! fo-stio -
be the vas-sal's creed. By the Powers, I will shun thee, Oh thou

M. *gnor la mia ru - i - na, fo - stio - gnor la mia ru - i - na!*
flirt, thou hast un - done me, oh thou flirt thou hast un - done me!

cresc. *f* *p*

(to Leporello) (to Zerlina)

M. *Ven - go, ven - go! Re - sta, re - sta! è u - na co - sa —*
Yes, di - rect - ly! Stay be - hind here, 'Tis not what I —

cresc.

M. *mol - too - ne - sta! faccia il no - stro Ca - va - lie - re Ca - va -*
thought to find here! Al - ways trust a no - ble's hon - or. This should

(to Zerlina.)

M. *liera an - co - ra te, Ca - va - liera an - co - ra te, faccia il no - stro Ca - va -*
be the vassal's creed, This should be the vas - sal's creed, Al - ways trust a no - ble's

f *p* *ten.* *cresc.*

M.
lie - re Ca - va - lie - ra an - co - ra te, faccia il no - stro Ca - va -
hon - or, This should be the vas - sal's creed, *ten.* Al - ways trust a no - ble's

f *p* *cresc.*

M.
lie - re Ca - va - lie - ra an - co - ra te, Ca - va - lie - ra an - co - ra
hon - or, This should be the vas - sal's creed, This should be - the vas - sal's

f *p* *f*

M.
te, Ca - va - lie - ra an - co - ra te! (Exit with Leporello, who hurries him into the
creed, this should be the vas - sal's creed. Tavern.)

p *f*

f

Recit.

Don Giovanni.

G.
Al - fin siam li - be - ra - ti, Zerli - net - ta gen - til, da qual scioc - co - ne, che ne di - te, mio
At last we have dispatch'd him, Zerli - net - ta, to leave the boo - by liked not; did I manage it

(trying to embrace her) Zerlina. (drawing back.) Don Giovanni.
G.
ben? sò far pu - li - to? Si - gno - re, è mio ma - ri - to! Chi? co - lui? vi par che un o - nest'
well, my pretty dai - sy? My lord, he's my af - fi - anc'd! Who? that clown? think you a man of

G.

uo - mo, un no - bil Ca - va - lier, qual io mi van - to, pos - sa sof -
feel - ing, a well - born Ca - va - lier, such ev'n as I am, tame - ly can

G.

frir che qual vi - set - to d'o - ro, qual viso in zuc - che - ra - to da un bi - fol - cac - cio
see such sweet and dain - ty freshness, such de - li - cate per - fec - tions all thrown a - way up -

Zerlina.
Z.

vil sia stra - paz - za - to? Ma Si - gnor, io gli die - di pa -
on a sense - less rus - tic? But, my Lord, I have prom - is'd to

Don Giovanni.
Z.

ro - la di spo - sar - lo. Tal pa - ro - la non va - le un ze - ro: voi non
mar - ry him to - mor - row. Who could help break - ing such a prom - ise? You were

G.

sie - te fat - ta per es - ser pa - e - sa - na, un al - tra sor - te vi pro -
not in - tend - ed by na - ture for a peasant; a brighter for - tune is in

G.

cu - ran que - gli oc - chi brie - con cel - li, quei lab - bret - ti si bel - li, quel - le di - tuc - cia
store for those balm - y cheeks of ros - es, wher - es - ly Cu - pid re - poses, that snowy brow where

Zerlina.
Z.

candi - de o - do - ro - se; par - mi toc - car giun - ca - ta, e fiu - tar ro - se. Ah, non vor -
not a shadow low - ers, that pret - ty mouth of cor - al, that breathes of flowers. Ah, but I -

Don Giovanni.

Zerlina.

re - i - Che non vor - re - ste? Al - fi - ne in - gan - na - ta re -
would not - What is't you would not? I would not in my love be de -

star. Io sò che ra - ro col - le don - ne voi al - tri ca - va - lie - ri sie - te o -
ceiv'd. I know how sel - dom you great lords with us sim - ple coun - try maid - ens court with

Don Giovanni.

ne - sties in - ce - ri. Eh, un im - po - stu - ra del - la gen - te ple - be - a! la nobil -
loy - al in - ten - tion. That's a vile slan - der, a ma - li - cious in - ven - tion; with noble

tà ha di - pin - ta ne - gli oc - chi l'ò - ne - stà. Or - sù, non per - diam
birth, no - ble man - ners go al - ways hand in hand, I'll shew you an ex -

Zerlina.

tem - po; in que - sto i - stan - te io vi vo - glio spo - sar. Voi?
am - ple; this ver - y in - stant I will make you my wife. You?

Don Giovanni.

(pointing to his castle.)

Cer - to, i - o. Quel ca - si - net - to è mi - o, so - li sa - re - mo. E
I, for cer - tain: Come to my qui - et dwell - ing, if you don't dread me, oh

là, gio - jel - lo mi - o, ci spo - se - re - mo.
come, my fair - est an - gel, there I will wed thee.

No 7. "Là ci darem la mano.,
Duetto.

Andante.
Don Giovanni.

G. 1. 2. 3. 4. //

Là ci da-rem la ma-no, là mi di-rai di sì;
Give me thy hand, oh fair-est, Whisper a gen-tle "Yes,"

p Strings.

5. 6. 7. 8. *Zerlina*

vé-di, non è lon-ta-no, par-tiam, ben mio, da-qui. Vor-rei, e non vor-
Come, if for me thou car-est, With joy my life to- bless. I would, and yet I

Strings. *p* Strings.

9. 11. 12. 13. 14.

re-i, mi trema un po-co il cor, fe-li-ce è ver, sa-re-i,
would not, I dare not give as-sent, A-las! I know I should not,

16. 17. 18. 19. *Don Giovanni.*

ma può burlar-mi an-cor, — ma può bur-lar-mi an-cor! Vie-ni, mio bel di-
Too late I may re-pent, — Ah! too late I may re-pent! Come, dearest, let me

Tutti. *mf*

20. 21. 22. *Zerlina.* *Don Giovanni.*

let-to! Mi fa-pie-tà — Ma-set-to! Io can-gie-rò tuo-
guide thee. Ma-set-to sure will chide me! Dan-ger shall ne'er come

p *Tutti.*

Zerlina. 24 25 26

G. Z. sor - te! Pre - sto non son - più for - te, non son più for - te, non son - più -
nigh thee! Ah - that I could de - ny thee, oh, that I - could, that I could de -

p *Cor.* *Tutti.* *p*

(Donna Elvira appears on the verandah of the main building, and watches what is going on.)

27 30 31

Z. for - te! Vor -
ny thee! I

G. Don Giovanni.

Vie - ni! vie - ni! Là ci da - rem la ma - no,
Come then, Come then! Give me thy hand, oh fair - est!

fp

32 33 34 35 36

Z. rei, e non vor - re - i, Mi trema un po - co il
would, and yet I would not, I dare not give as -

G. Là mi di - rai di sì,
Whisper a gen - tle "yes!"

p

37 38 39

Z. cor, ma _____ può bur - lar - - mi an -
sent. Ah, _____ but I may _____ re -

G. par - tiam, ben mio, da qui.
With joy my life thou'lt bless.

40 (disengaging)

Z. cor. pent! Mi fa - pie - tà Ma - set - to; pre -
Ma set - to sure will chide me. Ah, —

G. (putting his arm around her.)

Vie - ni, mio bel di - let - to! io can-gie - rò tuo
Come, dearest, let me guide thee, Dan - ger shall ne'er come

mf *p* *mf*

43 herself, and escaping to other side.) 44

Z. — sto non son più for - te, non son più for - te, non son — più — for - te!
— that I could de - ny thee, oh that I — could, that I could de - ny thee.

G. sor - te. An -
nigh thee. Oh

p

(throwing herself into his arms.) 50 **Allegro.**

Z. (insistently) An - diam! An - diam, an - diam, mio be - ne, — a
I come! With thee, with thee, my treasure, — This

G. diam! An - diam!
come, Oh come! An - diam, an - diam, mio be - ne, — a
With thee, with thee, my treasure, — This

Allegro.

52 54 55 56 57

Z. ri - sto - rar le pe - ne — d'un' in - no - cen - te a - mor!
life is naught but pleasure, — My heart is — fond - ly thine!

G. ri - sto - rar le pe - ne — d'un' in - no - cen - te a - mor!
life is naught but pleasure, — My heart is — fond - ly thine!

58 59 60 61 62

S. An - diam, an - diam, mio be - ne, a ri - sto - rar le pe - ne - dun'
With thee, with thee, my treasure, - This life is naught but pleasure, - My

A. An - diam, an - diam, mio be - ne, a ri - sto - rar le pe - ne - dun'
With thee, with thee, my treasure, This life is naught but pleasure, - My

63 64 65 66 (Donna Elvira descends the steps, and 67

S. in - no - cen - te a - mor!
heart is - fond - ly thine!

A. in - no - cen - te a - mor! An - diam!
heart is - fond - ly thine! Oh come!

68 posts herself at centre, back.) 69 pizz. 70 71 72

S. An - diam! An - diam!
I come! Im thine!

A. An - Thou'rt

B. arco 73 74 75 76 77

S. An - diam, mio bene, an - diam, le pe - ne a ri - sto - rar dun
My heart is fond - ly thine, my heart is fond - ly thine, my

A. diam! An - diam, mio bene, an - diam, le pe - ne a ri - sto - rar, dun
mine! My heart is fond - ly thine, my heart is fond - ly thine, my

78 80 81 82 83

tr

tr

f *p* *f*

tr *tr* *tr*

in - no - cen - tea - mor!
heart is fond - ly thine! (Exeunt, arm in arm.)

in - no - cen - tea - mor!
heart is fond - ly thine!

Recit.

Donna Elvira (desperately, intercepting Don Giovanni.)

E.

Fer - ma - ti, scel - le - ra - to! il ciel mi fe - ceu - dir le tue per -
Leave her, thou vile se - du - cer! By heav'n I'm sent, thy per - fi - dy to

E.

fi - die; io so - no a tem - po di sal - var que - ste mi - se - rain - no -
wit - ness, and to pre - vent thee from de - lud - ing this poor girl's in - ex -

Zerlina.

Z.

cen - te dal tuo bar - ba - ro ar - ti - glio! Me - schi - na! co - sa
pe - rience with thy treach - er - ous lan - guage! I won - der, says she

Don Giovanni. (aside.) (softly to Elvira.)

Z.

sen - to! (Amor, con - si - glio!) I - dol mio, non ve - de - te, ch'io vo - glio di - ver -
tru - ly! (Cupid inspire me!) Can you chide, dear El - vi - ra, a lit - tle harm - less

Donna Elvira (aloud.)

G.

tir - mi? Di - ver - tir - ti? è ve - ro! di - ver - tir - ti! io sò, cru -
pas - time? Harmless pas - time? In - deed, Sir! harmless pas - time! De - ceit - ful

Zerlina. (anxiously, to Don G.)

E. Z.
de - le, co - me tu ti di - ver - ti. Ma, Si - gnor Ca - va - lie - re, è verquelch'el - la
man, I know too much of your pas - time. But, my lord, please to tell me, has she the right to

Don Giovanni (softly to Zerlina.)

Z. G.
di - ce? La po - ve - ra in - fe - li - ce è di me in - na - mo - ra - ta, E per pie -
say this? She's so in - fat - u - at - ed! But I must treat her kindly, she cannot

G.
tà deg - gio fin - ge - re amo - re; ch'io son per mia dis - gra - zia uom di buon co - re. *Attacca*
bear from my side to be parted, un - fort - u - nate - ly I am too tenderhearted. *l'Aria*

No 8. "Ah! fuggi il traditor!,"
Aria.

Allegro.

Donna Elvira.

E.
Ah! fug - - gi il tra - di -
The trai - - tor means de -

Strings throughout.

f *p*

I II V I II V

E.
tor! Non lo las - ciar più dir; il lab - bro è men - ti -
ceit! His flatt'ry heed thou not, While yet there's time, re -

I II V I II V

tor, fal-la - - - ce il ci - - glio!
treat, Or woe - - - be-fall - - thee!

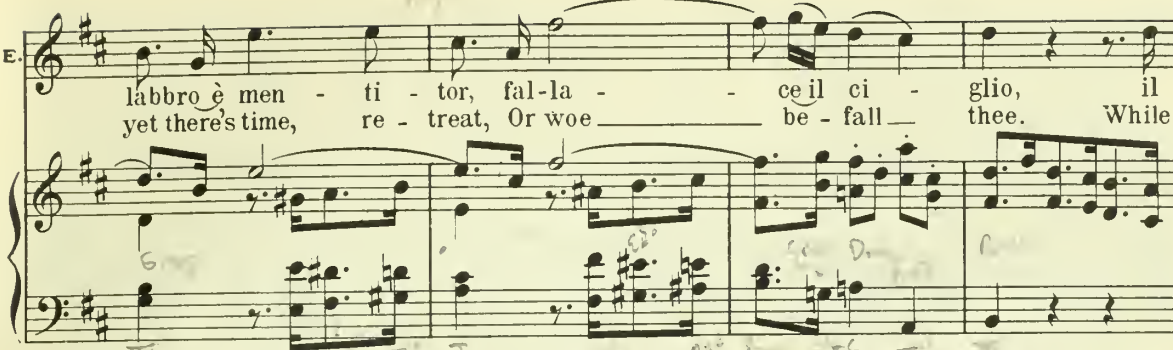
Da miei - - - tor-men - ti im - pa - ra a
From wrong - - - un-just and cru - el, From

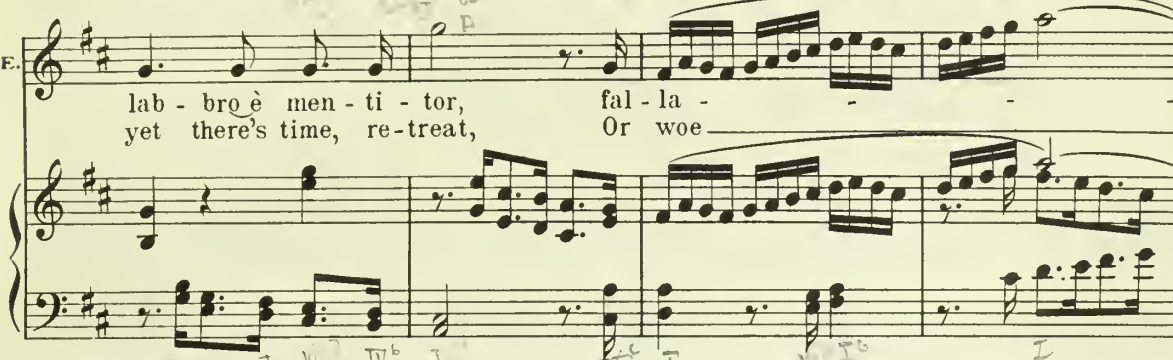
cre - der a quel cor; e na - - sca il tuo ti - mor dal mio
long remorse and tears From wast - - ed, lone - ly years I would

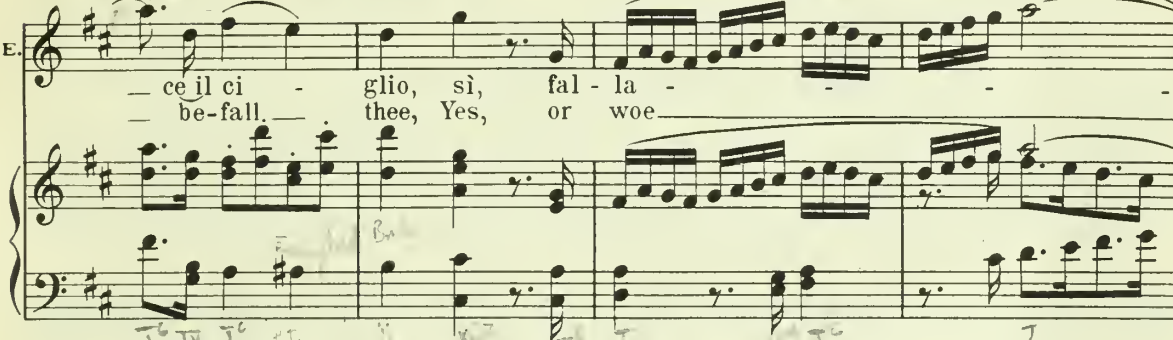
pe-ri - - glio, ah, fug - gi, fug - gi! ah
re-call - - thee. Ah, fly him, fly - - him! The

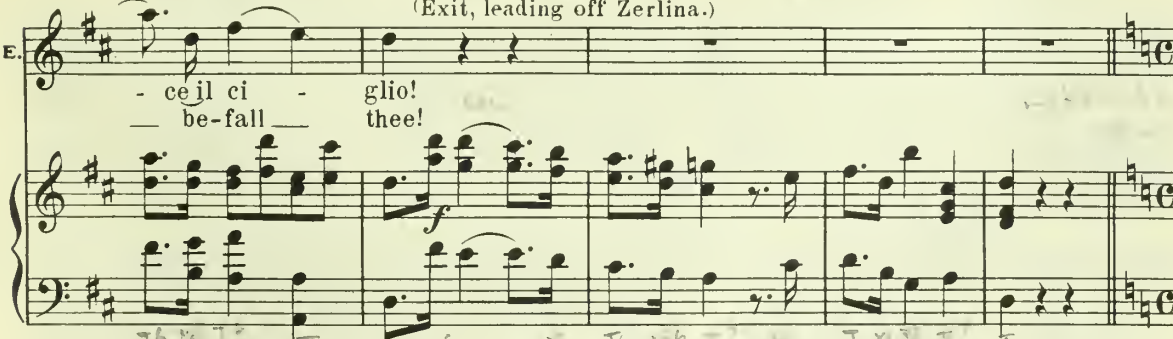
fug - gi! tra - di - tor! non lo la-sciar più dir; il
trai - tor means de - ceit! His flatt'ry heed thou not, While

15147

E. 
 labbro è men - ti - tor, fal-la - ce il ci - glio, il
 yet there's time, re - treat, Or woe be - fall - thee. While

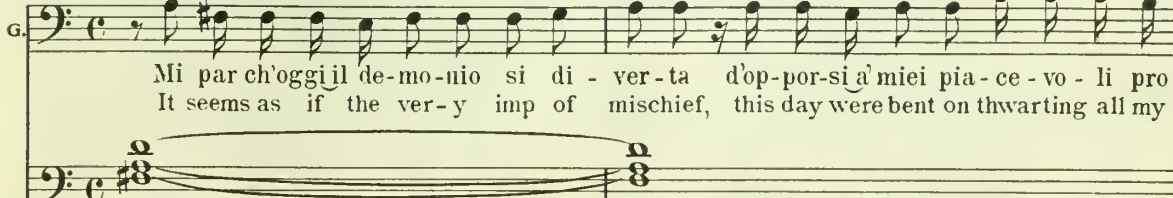
E. 
 lab - bro è men - ti - tor, fal - la -
 yet there's time, re-treat, Or woe

E. 
 — ce il ci - glio, sì, fal - la -
 — be-fall, — thee, Yes, or woe

(Exit, leading off Zerlina.)
 E. 
 — ce il ci - glio! —
 — be-fall — thee!

Recit. Don Giovanni.

(Enter Donna Anna and D. Octavio, dressed in mourning.)

G. 
 Mi par ch'oggi il de-mo-nio si di - ver-ta d'op-por-si a' miei pia-ce-vo - li pro -
 It seems as if the ver-y imp of mischief, this day were bent on thwarting all my

Don Octavio.

G.
O.
gres-si; van-no mal tut-ti quan-ti. Ah ch'o-ra, i-do-lo mio, son va-ni
pleasures; nothing goes as I wish it. Now dear-est, weep no more, look to the

O.
(perceiving Don G.)
pian-ti, di ven-det-ta si par-li! Oh Don Gio-van-ni!
fu-ture, let us speak but of vengeance! Ah, Don Gio-van-ni!

Don Giovanni. (aside.)

Donna Anna. (to D. Giovanni.)

G.
A.
(Man-ca - va questo in ver!) Si - gno - re, a tem - po vi ri - tro -
(Here comes the fi - nal blow!) Good Sir, this meet - ing is op - por -

Don Giovanni.

A.
G.
viam: a - ve - te co - re? a - ve - te a - ni - ma ge - he - ro - sa? (Sta a ve -
tune: I know your courage, have you a heart that can feel com-
passion? (Now I

(aside.)

(aloud, to D. Anna.)

G.
de - re che il dia - vo - lo le ha det - to qual - che co - sa.) Che do - man - da! per - che?
wonder if that same fiend has set her on to track me.) What a question! And why?

Donna Anna.

Don Giovanni. (aside.)

A.
G.
Bi - so - gno ab - bia - mo del - la vo - stra ami - ci - zia. (Mi torna il fia - to in
We are in trouble, and have need of your friendship. (This time I'm out of

(aloud)

G.
cor - po.) Co - man - da - te; i con - giun - ti, i pa - ren - ti, que - sta
dan - ger.) Pray command me, all I can do, friends and vassals, My right

(With much warmth.)

G.
man, que - sto fer - ro, i be - ni, il san - gue spen - de - rò per ser -
hand, my pos - sessions, my sword, nay, life it - self I give to your

G.
vi - vi: ma voi, bel - la Donn' An - na, per - chè co - sì pian -
ser - vice: but why, fair - est Donn' An - na, why thus for ev - er

G.
ge - te? il cru - de - le chi fù che o - sò la cal - ma tur - bar del vi - ver
mourning? Who has dar'd to in - vade the tranquil peace of that heart, with grief in -

Donna Elvira (entering).
G.
F.
vo - stro? Ah, ti ri - tro - vo an - cor, per - fi - do mo - stro?
si - dious? Ah, do we meet a - gain? Mon - ster per - fi - dious!

No 9. "Non ti fidar, o misera.,"

Andante.

Quartet.

Donna Elvira. (to D. Anna.)

Voice. E.
Non - ti fi - dar, o mi - se - ra, di quel ri - bal - do cor!
Oh, ere thou trust in him, beware, His heart is cold as stone,

Piano.
Strings.

E.
me già tra - dì quel bar - ba - ro, te vuol tra - dir an - cor.
Know that his vows are writ in air, I their de - ceit have known.

p cresc. *mf* *p* *Vln.*

Donna Anna. (aside, withdrawing a little.)
A.
Cie - li! che aspetto no - bi - le! che dol - ce ma - es - tà! Il
Heaven! a no - ble la - dy this! She sore - ly seems dis - traught! Her

Don Octavio.
O.
Cie - li! che aspetto no - bi - le! che dol - ce ma - es - tà! Il
Heaven! a no - ble la - dy this! She sore - ly seems dis - traught! Her

cl.

74 (Don G. tries to persuade Donna Elvira to step aside, but she refuses; finally he grasps her right hand, and draws her away toward his right.)

A. suo do-lor, le la - gri-me m'empiono di pie - tà, m'em-piono di pie-
warn-ing voice, her mien of woe, By bitter grief were taught! by bittergriefwere

O. suo do-lor, le la - gri-me m'empiono di pie - tà, m'em-piono di pie-
warn-ing voice, her mien of woe, By bitter grief were taught! by bittergriefwere

what despair what bitter has written upon her face

cl. fl.

cresc. mf p

A. tà!
taught! Don Giovanni (whispers, D. Elvira listens.)

O. G. tà! La po - ve - ra ra - gaz-za è pazza, a-mi - ci mie-i! lascia-te-mi con
taught! Poor girl, she's quite de - mented, believe me, quite de - mented, I sore-ly do la -

cresc.

G. le - i, è paz - za, a-mi - ci mie-i, for-se si cal-me - rà, for -
ment it! The fit may be pre-vent-ed If she's by me be-sought, if

f p cresc. mf p

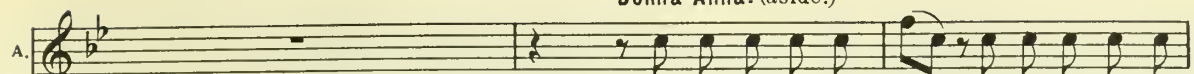
Donna Elvira.

E. Ah! non cre-de-te al per - fi-do!
The traï - tor, oh be - lieve him not!

G. - se si cal-me - rà! È paz - za, non ba -
— she's by me be - sought. Poor thing, she's quite de -

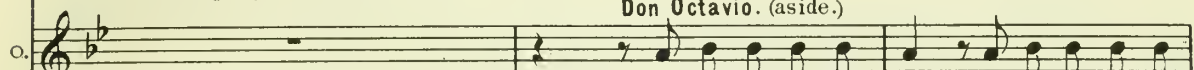
fl. cl.

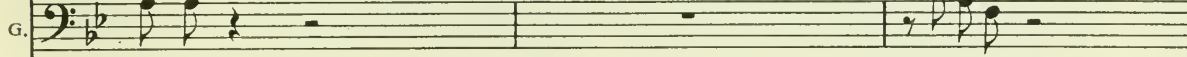
Donna Anna. (aside.)

A. 
 A chi si cre-de - rà? a chi si cre-de-
 Can I believe in aught? can I be-lieve in

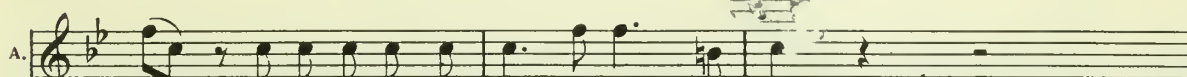
E. 
 Re-sta - te, oh Dei - re - sta - te!
 I pray you, friends, stay near - me!

Don Octavio. (aside.)

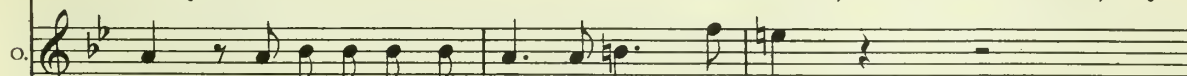
O. 
 A chi si cre-de - rà? a chi si cre-de-
 Can I believe in aught? can I be-lieve in

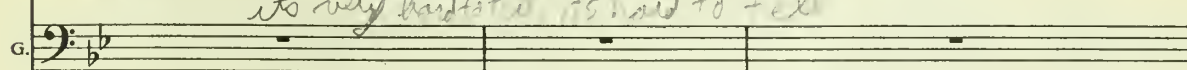
G. 
 da - te!
 ment-ed!
 è pazza!
 demented!



A. 
 rà? a chi si cre-de - rà? si cre - de - rà?
 aught? can I be-lieve, can I believe in aught?

E. 
 Re-sta-te!
 Stay near me!
 Ah non cre-de-te al per - fi - do! re -
 The traitor, oh be-lieve him not, stay

O. 
 rà? a chi si cre-de - rà? si cre - de - rà?
 aught? can I be-lieve, can I believe in aught?

G. 



A. Cer - to mo - to d'i - gno - to tor - men - to
Sure some cause there must be for this rav - ing!

E. sta - te!
near me! Sde - gno, rabbia, di - spet - to, pa -
Scorn, distrac - tion and in - fam - y

O. Cer - to mo - to d'i - gno - to tor - men - to
Sure some cause there must be for this rav - ing!

G. (aside) Cer - to mo - to d'i - gno - to tor - men - to
Would to heav'n I could stop all this rav - ing!

Fl. 3
Vlns. 3
cresc. f p

A. Den - tro l'al - ma gi - ra - re mi sen - to,
Al - most like one de - ment - ed be - hav - ing!

E. ven - to
braving! den - tro l'al - ma gi - ra - re mi
I'll pur - sue thee, for ven - geance

C. Den - tro l'al - ma gi - ra - re mi sen - to,
Al - most like one de - ment - ed be - hav - ing!

G. Den - tro l'al - ma gi - ra - re mi sen - to,
Quit like one who is mad she's be - hav - ing!

cresc. f p

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77

A. *che mi di - ce per quel - la in - fe - li - ce*
None can tell, none can tell what be - fell — thee,

E. *sen - to, Che mi di - ce di quel tra - di -*
crav-ing! Who will tell thee, who'll tell what be -

O. *Che mi di - ce per*
None can tell, none can

G. *Che mi di - ce per quel - la in - fe -*
None can tell, none can tell what be -

I am anxious to

Vln.
Cor.
Viol

A. *cen - to co - se, che in - ten - der, che in - ten - der non sa, no,*
None can tell what this grief, what this grief on thee brought, No,

E. *to - re cen - to co - se, che in - ten - der non sa, no, Che mi*
fell me! Who this grief, who this grief on me brought, No, none can

O. *quel - la in - fe - li - ce cen - to co - se, che in - ten - der non sa, no,*
tell what be - fell thee, what this grief, what this grief on thee brought, No,

G. *li - ce cen - to co - se, che in - ten - der non sa, no,*
fell her, But be - cer - tain, her sor - rows are naught, No,

Yes

A. *no!*
no! che in - ten - der non
ah no, none can

E. di - ce di quel tra-di-to - re, di quel tra-di-to - re cen-to co - se, che intender non
tell thee, ah no, none can tell thee, ah no, none can tell thee who this grief hath up-on me —

O. *no!*
no! che in - ten - der non
yes ah no, none can

G. *p* *such grief & despair*
no! cen - to co - se, che inten - der non
no! oh be cer - tain, her sor - rows are

p

A. sa,
tell! che in - ten - der non sa!
Ah no, none can tell!

E. sa, che mi di - ce, mi di - ce di quel tra-di-to - re, cen-to co - se che intender non sa!
brought, none can tell, none can tell thee, ah no, none can tell thee who this grief hath up-on me brought!

O. sa,
tell. che in - ten - der non sa!
Ah no, none can tell! -

G. sa,
naught, cen - to co - se che inten - der non sa!
Oh be cer - tain; her sor - rows are naught.

such grief & despair

Cl. Fag.
Vln.

Don Octavio (aside.)

O. *Io di quà non va-do vi-a, se non so com' è l'af-far!*
Is she in-jur'd or de-ceiv-ing, ere we part from here I'd know!

I will not be so contented till she be ill

Donna Anna (aside.)

A. *Non ha l'a-ria di paz-zi-a il suo tratto, il suo par-lar.*
Great her sorrow, past re-lieving, But no madness doth she shew.

G. *Don Giovanni.*
Se men
While they

Donna Elvira. (to

E. *Da quel*
Friends, his

G. *va-do, si po-tri-a qual-che co-sa so-spet-tar.*
scan me, un-be-lieving, From their presence I'll not go.

Don G., in exasperation.)

Don Octavio (to D. Giov.)

O. *cef-fo si do-vri-a la ner' al-ma giu-di-car. Dunque quella?*
wiles are past con-ceiving, Falsehood he will ne'er for-go. Is this madness?

G. *È paz-za-*
To my great

Donna Anna (to Donna Elvira.)

A. *Dun-que que-gli?*
I'd befriend thee!

E. *Donna Elvira.* *(to Don G.)*
Euntra - di - to - re, men - ti -
Don Giovanni. Oh heed my prayer! Vile be-
(tries to separate D. Anna and Elvira.) *hes a*

G. *rel-la!* In - fe - li - ce!
sor-row! quite de - ment - ed!

f

A. *In - co -*
Soon, me -
Don Octavio.

E. *to - re, men - ti - to - re, men - ti - to - re!* In - co -
tray-er, vile be-tray-er, vile be - tray - er! Soon me -

G. *V/ns.*
f *p*

A. *min - cio a du - bi - tar.*
thinks, the truth we'll know.

E. *min - cio a du - bi - tar.*
thinks, the truth we'll know. *(softly to Donna Elvira.)*

G. *Zit - ta, zit - ta, che la gen - te si ra - duna a noi d'in -*
Hush, be still, thy sil - ly rav - ing will a rab - ble gath - er

pp

G. tor - no. Sia-te un po - co più pru - den - te, vi fa - re - te cri - ti -
round us, thy un - wom - an - ly be - hav - ing makes me quite of thee a -

Donna Elvira (to Don Giovanni.)

E. Non sperarlo, o sce - le - ra - to, ho per - du - ta la pruden - za,
Vil - lain, darest thou to blame me? Through the world I will pur - sue thee,
G. car.
shamed.

E. le tue colpe ed il mio sta - to voglio a tut - ti pa - le - sar, vo - gli - o a
As a traitor I'll proclaim thee, For by thee I am de - fam'd, for by

Donna Anna (aside, observing Don Giovanni.)

A. Que - gli ac - cen - ti sì som -
Is he threat - 'ning? is he
E. tut - ti pa - le - sar! Non sperarlo, o sce - le - ra - to!
thee I am defam'd! (aside) Villain! darest thou to blame me?
O. Don Octavio.
Don Giovanni. Que - gli ac - cen - ti sì som -
As he threat - 'ning? is he
Zit - ta, zit - ta, che la gen - te si ra - du - na no i d'in -
Silence, hush, thy sil - ly raving. Will a rabble gather
Vins.

A. *mes - - si, quel can -*
plead - - ing? Why those

E. *ho per - du - ta la pru - den - za!*
Thro' the world I will pur - sue thee!

O. *mes - - si, quel can -*
plead - - ing? Why those

G. *for - no, siate un po - co più pru -*
round us, Thy un - wom - an - ly be -

A. *giar - - si di co - lo - re, son in-*
loud and an - gry whispers? These are

E. *le tue col-pe, ed il mio sta - to vo - glia tut - ti - pa - le -*
as a trai-tor I'll pro-claim thee, For by thee I am de -

O. *giar - - si di co - lo - re, son in-*
loud and an - gry whispers? These are

G. *den-te, vi fa - re - te cri - ti - car,*
hav-ing makes me quite of thee a-shamed,

phat *cresc.* *f* *p* *St-rous are the*

A. di - zi trop - po e - spres - si, che mi
signs not hard in read - ing, That her

F. sar, fam'd. ho per - du - ta la pru - den - za!
Thro' the world I will pur sue thee.

O. di - zi trop - po e - spres - si, che mi
signs not hard in read - ing, That her

G. *Chorus* *p* - est *In* - di *ca!* *+ 3/4 S* *It is*
sia - te un po - co più pru - den - te!
Hush and stay thy sil - ly rav - ing!

A. fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her

E. *p* Non spe-rar-lo! ho per-du - ta la pru-
As a trai-tor! As a trai-tor I'll pro-

O. fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her
he who is to blame

G. zit - to, zit - to! si, ra-du-na a noi d'in - tor - no!
Hush, be si - lent! Thoutt a rab-ble gath-er round us!

p *V/n.*

A. fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her

E. den-za,' non sperarlo, o scele-ra - to! le tue colpe, ed il mio
claim thee! Villain, darest thou to blame me! As a traitor I'll pro-

O. fan de - ter - mi - nar, che mi
griefs by him were fram'd, That her

G. zit-to, zit - to! che la gen-te siate un poco più pruden - te!
Hush and stay thy sil-ly raving, Thou't a rabble gather round us!

A. fan de - ter - mi - nar!
griefs by him were fram'd!

E. sta - to vo - - glio a tut - ti pa - le - sar!
claim thee, For by thee I am de-fam'd!

O. fan de - ter - mi - nar!
griefs by him were fram'd! (Don G. mastering Donna Elvira by
his gaze, leads her away, and then
returns.)

G. vi fa-re-te, vi fa-re-te cri-ti-car!
Thy be-hav-ing makes me quite of thee a-sham'd!

Fl.
Cl.
pp

Recit.

Don Giovanni.

G. Po - ve - ra sven - tu - ra - ta! i pas - si suo - i vo - glio se - guir; non
Ah poor af - flict - ed crea - ture! She needs a friend to watch o'er her steps; I

G. vo - glio che faccia un pre - ci - pi - zio: Per - do - na - te, bel - lis - si - ma Donn' An - na! se ser -
go, that no e - vil may be - fall her. Then for - give me, dear la - dy, if I quit you, till your

(Exit hastily as if following
D. Elvira.)

G. vir - vi poss' i - o, in mia ca - sa v'aspet - to. A - mi - ci, ad - di - o!
sum - mons de - mand me, now and ev - er de - vot - ed, your servant, command me!

attacca

No 10^a "Don Ottavio! son morta!,,

Recitative.

Allegro assai.

Donna Anna. (in extreme agitation.)

A. Don Ot - ta - vio! son
Don Oc - ta - vio, oh

Tutti

Basso

(throwing her -
self into his

A. Don Octavio.
mor - ta! Co - sa è sta - to?
help me! What dis - turbs thee?

Donna Anna. arms)
Per pie - tà, soc - cor -
I can not com - pre -

Don Octavio. Donna Anna.

A. re - te-mi! Mio be - ne, fa - te co - rag-gio! O De - i!
 A. hend it yet! My dear-est, say, what hath hap-pend? Oh Heav-en!

(Pointing after Don G., with uplifted arm.)

A. De - i! Queglièl car-
 Oh Heav-en! That was the

Don Octavio. Donna Anna.

A. ne - fi - ce del pa - dre mi - o! Che di - te? Non du - bi - ta - te
 A. mur - der - er of my dear Fa - ther! What say'st thou? No long-er can I

A. più; gli ul - ti - mi ac - cen - ti che lem - pio pro - fe - ri, tut - ta la
 doubt: his words at part-ing - his soft and hon-eyd voice, all bring be -

p

Russo only

A. vo - ce, ri - chia - mar nel cor mio di quell' in - deg - no, che nel mio apparta-mento - Oh
 O. fore me, past the chance of a doubt, the vile in tru-der, who dard in - to my chamber - Oh

D. Oc-

tavio.

O. ciel! pos - si - bi - le, che sot - to il sa - cre man - to da - mi - ci - zia - ma co - me
 Heav'n, ist pos - si - ble that neath the sa - cred man - tle of long friend - ship - but pro -

O.
A. Donna Anna. *(quieter, repress- ing her emotions).* 87

fù, nar-ra - te-mi lo strano av-ve - ni-men-to. E - ra già al-quanta a-van-
ceed! the whole, oh tell me, of this dark ad-venture. Shadows of mid-night all a-

Str
f *Andante.* *p*

A. za - ta la not-te, quando nel - le mie stan - ze, o - ve so-let - ta mi trovai per sven-
round me were gathered; in my own qui-et cham-ber (sit-ting a-lone by mis-adven-ture, and

A. tu - ra, en-trar io vi - di in un man - tello av-vol-to un uom che al primo i-
dreaming,) when all at once there came in, wrappd in a mantle, a man, whom for the

A. stan-te a - vea pre-so per voi; ma ri - co - nob - bi poi, che un' in -
mo - ment I had ta - ken for thee. But soon I had dis - covered how

A. Don Octavio. *(agitated)* Donna Anna.
gan-no e-ra il mi-o! Stel-le! Se - gui-te! Ta - ci-to a me sap-
great was my er-ror! Hor-ror! con - ti - nue! Si - lent - ly he drew

p *Andante.*

A. pres-sa, e mi vuo-le ab-brac-ciar; scio-glier-mi cer-co, ei più mi
near me, and my hand would ca-ress; quick I with-drew it, an then he
stringendo il tempo
cresc.

A. strin - ge - io gri - do! non vie-ne al -
seized me - I struggled: No one was

Tempo I.

Tutti

A. cun; con u - na ma - no cer - ca d'im - pe - di - re la vo - ce,
near - one hand up - on my mouth he placed, my scream - ing to sti - fle,

Str.

p Andante.

A. e coll' al - tra mi af - fer - ra stret - ta co - sì, che già mi cre - do
with the oth - er he press'd me close in his grasp; I scarce - ly could re -

Don Octavio (in extreme agitation) Donna Anna.

A. vin - ta. Per - fi - do! e al - fin? Al - fi - ne il duol, lor - ro - re dell' in - fa - me at - ten -
sist him. Mis - cre - ant! and then? At last my dread, my hor - ror of the das - tard - ly

A. ta - to ac - creb - be sì la le - na mi - a, che a for - za di svin - co -
ruf - fian, lent strength un - won - ted for the mo - ment; I strug - gled with tor - tuous

Don Octavio.

A. lar - mi, tor - cer - mi e pie - gar - mi da lui mi sciol - si! Ohi - mè! re -
wri - things fear - ful - ly, with an ef - fort I flung him from me. Oh joy! that

♩. *Al-lo-ra fin-for-zo-i stri-di mie-i, chia-mo soc-*
sav'd thee! A-loud then I clam-or'd for as-sistance, call'd on the

f *Tempo I.*

♩. *cor-so, fug-geil fel-lon, ar-*
household, he sought to fly, but

♩. *di-fa-men-teil se-guo fin nel-la stra-da per fer-mar-lo, e*
bold-ly I pur-sued him in-to the street, that we might trace him, be-

♩. *so-no as-sa-li-tri-ce das-sa-li-ta; 'll pa-dre vac-*
com-ing of my as-sail-ant the as-sail-er, 'Twas there that my

♩. *cor-re, vuol co-no-scer-lo, e lin-de-gno, che del po-ve-ro*
fa-ther straight-way chal-leng'd him, and the vil-lain, by whose strength he was

♩. *vec-chio e-ra più for-te, com-pie il mi-sfat-to su-o,*
ea-si-ly o-ver-pow-er'd, stay'd not his guil-ty mad-ness,

(in an agony of grief,
almost collapsing.)

A. *com - pie il mi - sfat - to su - o, col dar - gli mor - te.*
stay'd not his guil - ty mad - ness, gave him the death - blow.

“Or sai, chi l'onore.,,
 Aria.

Andante. Donna Anna. (collecting herself, with lofty energy)

Voice. A. *Or sai, chi l'o -*
The wretch now thou

Piano. *Strings.*
p

A. *no - re ra - pi - re a me*
know - est Who sought my be -

Ob. Fag. 3

A. *vol - se, che fù il tra - di - to - re, che il padre, che il*
tray - ing, And ven - geance thou owest my father's, my

Ob. 2
Strings.

A. *pa - dre mi tol - se. Vendet - ta ti chieg - gio, la*
fa - ther's foul slay - ing. For jus - tice I sue thee, I

Corni sustain.

A. chie - de il tuo cor, la
ask of thy troth, I

A. chie - de il tuo cor. Ram - men - ta la
ask of thy troth. Re - mem - ber when

A. pia - ga del mi - se - ro se - no, ri -
wound - ed, His life - blood was flow - ing, Un -

A. mi - ra di san - gue co - per - to, co - per - to il ter -
sol - aced, un - shriv - en, He heard not, he heard not my

A. re - no, se li - rain te lan - gue d'un giu - sto fu - ror,
cry ing, My heart will be riv - en, If thou break thy oath!

Ob. *Fug.* *vlns.* *Tutti.* *f*

Thrsst.

largamente

A. *largamente*

dun giu - sto fu - ror! Or sai chi l'ò -
 Re - mem - ber thy oath! The wretch now thou

no - re ra - pi - re a me vol - se, chi
 know - est who sought my be tray - ing, and

fùil tra - di - to - re, cheil pa - dre, cheil pa - dre mi
 ven - geance thou ow - est my fa - ther's, my fa - ther's - foul

tol - se, ven - det - ta ti chieg - gio, la
 slay - ing. For jus - tice I sue thee, I

chie - deil tuo cor, la
 ask of thy troth, I

chie - deil tuo cor! Ram - men - ta la pia - ga, ri -
 ask of thy troth! Re - member, when wounded, his

Assi 3

Ch. F. G.

p

A. *mi-ra di san-gue! Ven-det - ta ti chieg-gio, la*
life-blood was flowing. For jus - tice I sue thee, I

A. *chie - de il tuo cor, la*
ask of thy troth, I

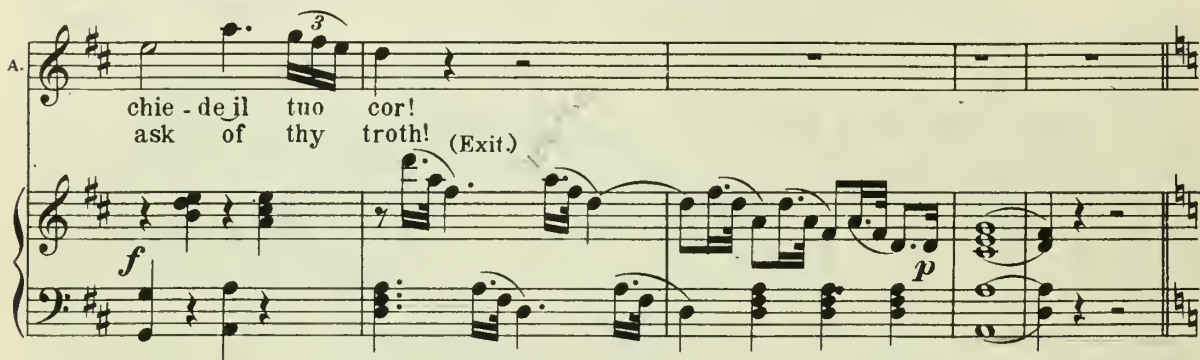
A. *chie - de il tuo cor, ven-det - ta ti chieg-gio, la chie - de il tuo*
ask of thy troth, For jus - tice I sue - thee, I ask of thy

Winds sustain

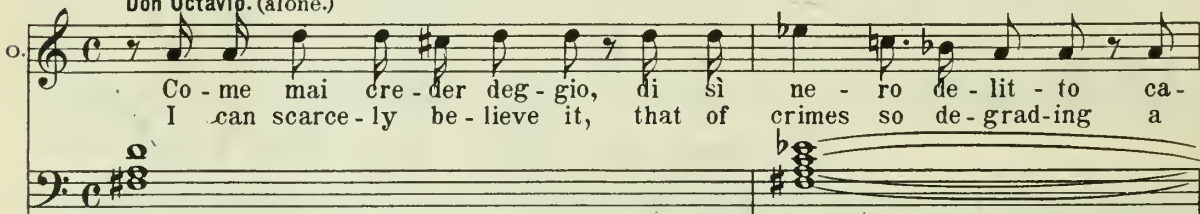
A. *cor, ven-det - ta ti chieg-gio, la chie - de il tuo cor, la chie - de il*
troth, For jus - tice I sue - thee, I ask of thy troth, for jus - tice -

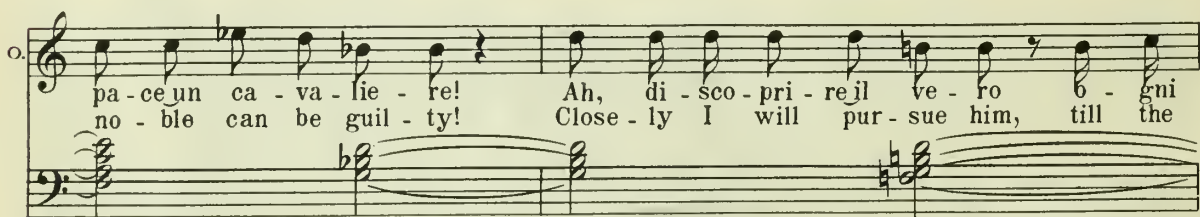
A. *- tuo cor, la chie - de il tuo cor, la chie - de il tuo*
- I sue, I ask of thy troth, for jus - tice I

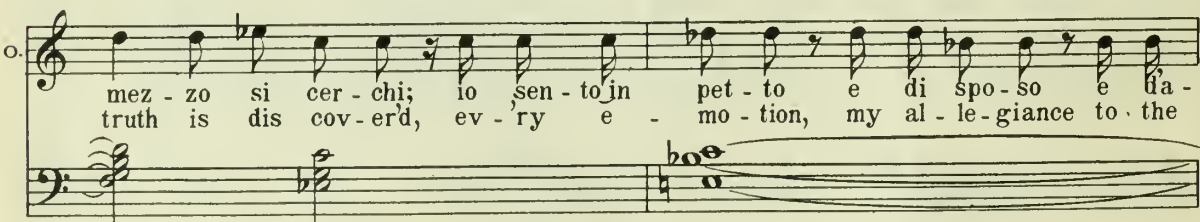
A. 

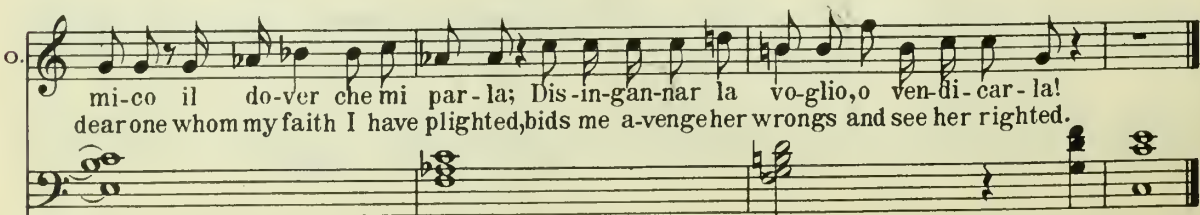
A. 

Recit.
Don Octavio. (alone.)

O. 

O. 

O. 

O. 

No 10^b "Dalla sua pace.,,"

95

seated

Aria.

Don Octavio.

Dal-la sua pa-ce la mia di-pen-de, quel che a lei
On her, my trea-sure, All joy de-pend-eth, Life hath no

str

pia-ce *cc* vi-ta mi ren-de, quel che le in-cre-sce, mor-te mi dà,
plea-sure,— But that she sendeth, Sor-rows that grieve her Tor-ture my heart,

cresc.

mf

f

Cor.

mor-te, mor-te mi dà.
tor-ture, tor-ture my heart.

Sei-la so-
E'en when she

str

stacc.

sigh-eth,

so-spi-ro an-chi-o, e mia quell'i-ra, quel
My sighs—a waken, And joy it di-eth, By

ob.

pian-to è mi-o; e non ho be-ne, sèl-la non l'ha, e non ho
her for-saken, Oh, worst of tor-ments, from her to part, Oh worst of

vlp.

Fag.

sf

sf

p

be-ne, s'el-la non l'ha, e non ho be-ne, s'el-la non l'ha! _____
 torments, From her to part, Oh worst of tor-ments, From her to part! _____

wind
cresc.
f

Dal-la sua pa-ce la mia di-pen-de, quel ch' lei pia-ce, _____
 On her, my trea-sure, all joy de-pend-eth, life hath no plea-sure, _____

Str.
p

vi-ta mi ren-de, quel che le in-cre-see, mor-te mi dà, mor-te, _____
 but that she sendeth, sorrows that grieve her, tor-ture my heart, tor-ture, _____

cresc.
mf
f
Str.
Cor.
p
cresc.

mor-te mi dà; dal-la sua pa-ce la mia di-pen-de, quel che a lei _____
 tor-ture my heart. On her, my trea-sure, all joy de-pend-eth, life hath no _____

p
Oh. Fag.

pia-ce, vi-ta mi ren-de, _____ quel che le in-cre-see, mor-te mi dà, _____
 pleasure, but that she sendeth, _____ sor-rows that grieve her, tor-ture my heart, _____

F1.
Wind
mf
f

mor - te, mor - te mi dà. mor - te mi dà, qualche le in-
tor - ture, tor - ture my heart, tor - ture my heart; sorrows that

p *Cor.*

cre - sce, morte mi dà! (Exit.)
grieve her, torture my heart.

Tutti. *cresc.* *f* *tr.*

Recit. (enters from the tavern; after him
Leporello Don Giovanni, from his villa.)

Io deggio ad o-gni pat-to per sempre abbandonar questo bel mat-to! ec - co - lo quì;
I'll stay with him no longer, I will not have this mad-man for a master! See, there he comes,

Don Giovanni. (gaily)
guarda - te, con qual in-dif-fe-ren-za se ne vie-ne! Oh, Le-po-rel-lo mi-o! va tutto
look at him, so cool, just as if nothing e'er had happen'd. Well, how are matters going, my Lepo -

Leporello. (crossly) Don Giovanni. Leporello.
bene? Don Gio - va - ni - no mi - o, va tut - to male! Co - me va tut-to ma-le? Vado a
rello? Much worse they scarcely could be, my gay young master. Worse, say'st thou, how can that be? To your

Don Giovanni.
ca - sa, co - me mòr-di - na - ste, con tut - fa quel-la gen - te. Bra - vo!
pal - ace I took all those peasants, ac - cording to your or - ders. Bra - vo!

Leporello.

L. *A for - za di chiacche - re, di vez - zi e di bu - gie, ch'ho im - pa -*
By dint of per - sua - sion, much flat - try and some ly - ing, Which your

Don Giovanni.

L. G. *ra - to si be - ne a star con vo - i, cer - co d'in - trat - te - ner - li. Bra - vo!*
shin - ing ex - am - ple well has taught me, I for a while de - tain'd them - Bra - vo!

Leporello.

L. *Di - co mil - le co - se a Ma - set - to per pla - car - lo, per trar - gli dal pen -*
Then I had some trouble to qui - et that Ma - set - to, no ea sy task to

Don Giovanni. **Leporello.**

L. G. L. *sier la ge - lo - si - a - Bra - vo! in co - scien - za mi - a! Fac - cio che*
soothe his jeal - ous an - ger. Bra - vo! nothing could be bet - ter. Well, there I

L. *be - va - no, e gli uo - mi - nie le don - ne son già mez - zi ub - bri - ac - chi:*
feast - ed them, the wine was flowing free - ly, they re - gal'd them - selves no - bly,

L. *al - tri can - ta, al - tri scher - za, al - tri se - gui - ta a ber; in sul più*
some were singing, some were dancing, some did noth - ing but drink; all on a

Don Giovanni. **Leporello.**
(indifferently)

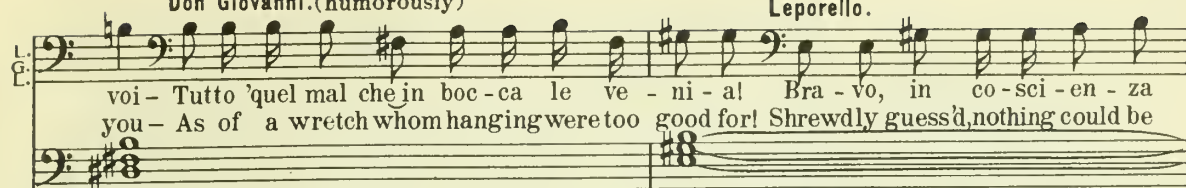
L. G. L. *bel - lo chi cre - de - te che ca - pi - ti? Zer - li - na! Bra - vo!*
sud - den, can you guess who burst in on us? Zer - li - na! Bra - vo!

Don Giovanni. *(as before.)* **Leporello.** *(astonished.)*

L. G. L. *e con lei chi vie - ne? Donna El - vi - ra! Bra - vo! e dis - se di*
Now guess who was with her? Why El - vi - ra! Just so, and speak - ing of

Don Giovanni. (humorously)

Leporello.

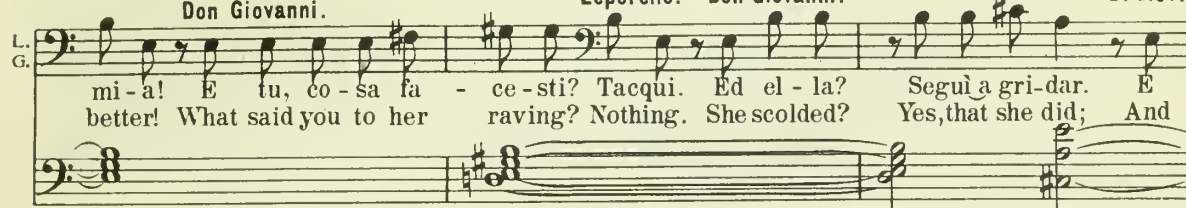
L. G. 
 voi - Tutto 'quel mal che in boc - ca le ve - ni - a! Bra - vo, in co - sci - en - za
 you - As of a wretch whom hanging were too good for! Shrewdly guess'd, nothing could be

Don Giovanni.

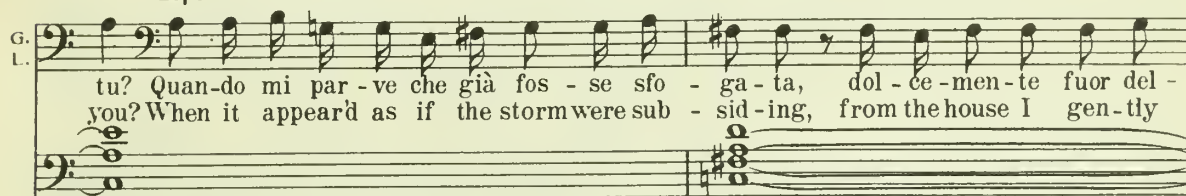
Leporello. Don Giovanni.

Leporello.

D. Giov.

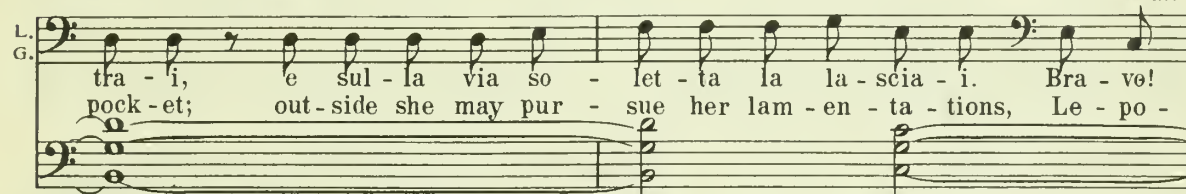
L. G. 
 mi - a! E tu, co - sa fa - ce - sti? Tacqui. Ed el - la? Seguì a gri - dar. E
 better! What said you to her raving? Nothing. She scolded? Yes, that she did; And

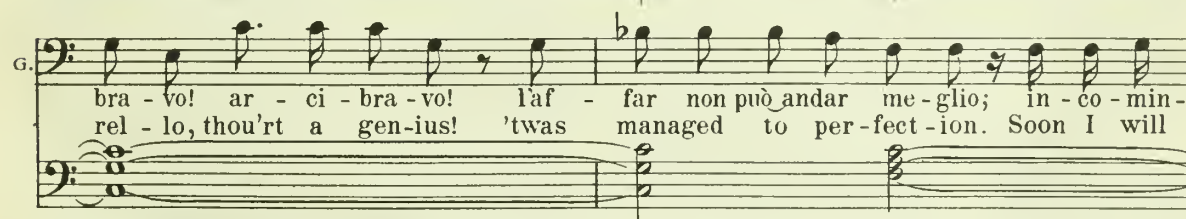
Leporello.

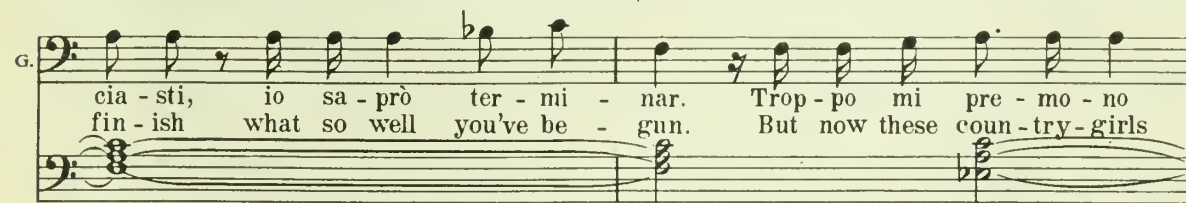
L. G. 
 tu? Quan - do mi par - ve che già fos - se sfo - ga - ta, dol - ce - men - te fuor del -
 you? When it appear'd as if the storm were sub - sid - ing, from the house I gen - tly

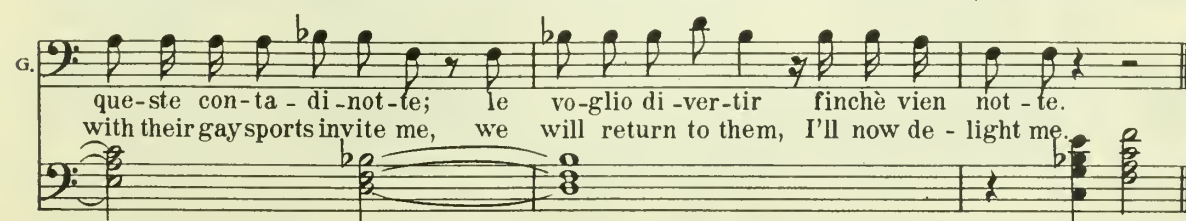
L. 
 l'or - to la tras - si, e con bell' ar - te, chiu - sa la por - ta a chia - ve a mi sot -
 led her convers - ing, and there I left her, lock'd fast the door, put the key in - to my

Don Giovanni.

L. G. 
 tra - i, e sul - la via so - let - ta la la - scia - i. Bra - vo!
 pock - et; out - side she may pur - sue her lam - en - ta - tions, Le - po -

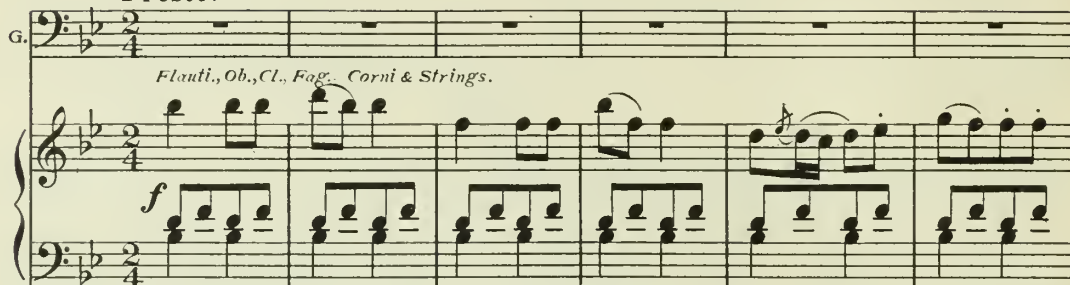
G. 
 bra - vo! ar - ci - bra - vo! l'af - far non può andar me - glio; in - co - min -
 rel - lo, thou'rt a gen - ius! 'twas managed to per - fect - ion. Soon I will

G. 
 cia - sti, io sa - prò ter - mi - nar. Trop - po mi pre - mo - no
 fin - ish what so well you've be - gun. But now these coun - try - girls

G. 
 que - ste con - ta - di - not - te; le vo - glio di - ver - tir finchè vien not - te.
 with their gaysports invite me, we will return to them, I'll now de - light me.

Nº 11. "Finch' han dal vino.,
Aria.

Presto.

G. 

Flauti, Ob., Cl., Fag., Corni & Strings.

Don Giovanni. 

Finch'han dal vi - no cal - da la te - sta, u - na gran
For a ca - rousal Where all is madness, Where all is

(to Leporello)

G. 

fe - sta fa pre - pa - rar! - (Se tro - vi in piaz - za qual - che ra - gaz - za,
gladness, Do thou pre - pare. Maids that are pret - ty, Dames that are wit - ty,

G. 

te - co an - cor quel - la) cer - ca me - nar, - te - co an - cor quel - la -
All to my cas - tle Bid them re - pair, All to my cas - tle

G. 

cer - ca me - nar, - cer - ca me - nar, - cer - ca me - nar. Senza alcun
Bid them re - pair, - bid them re - pair, - bid them re - pair. I'll have no

G. *or-di-ne la danza si-a, chi'l menu-et-to, chi la fo-li-a,*
dis-ci-pline, Fol-ly shall rule it, Some minu-et-ting, Each oneshall fool it,

f p Ob. Fag. Fl. p f p

G. *chi l'a-le-ma-na fa-rai bal-lar, chi'l me-nu-et-to fa-rai bal-*
Some a fan-dango, So theyare fair, Some minu-et-ting, so theyare

f p Ob. Cl. Fag. Vln. p

G. *lar, chi la fol-li-a fa-rai bal-lar, chi l'a-le-ma-na*
fair, Each oneshall fool it, so theyare fair, Some a fan-dan-go,

G. *fa-rai bal-lar! Ed iofrat-tan-to dall' altro can-to conquesta quella-*
so theyare fair! Then in the gloaming, Pen-sively roaming, Some pretty damsel

Ob. Cl. & Cor. sustain.

G. *vo'a - moreggiar, vo'a - mo-reg-giar, vo'a - mo-reg-giar; Ah, la mia*
With mewill stray, with me will stray, with me will stray, Beauties in

G. *li - sta do-man mat - ti - na du - na de - ci - na de - vi aumen - tar,*
plenty My list a - dorning, Will, ere the morning, Not say me nay,

G. *Ah, la mia li - sta d'u - na de - ci - na de - vi aumen -*
Beauties in plenty Will, ere the morning, Not say me

G. *tar. - Se trovi in piazza qual - che ra - gaz - za, te - co ancor quel - la - cer - ca me -*
nay. Maids that are pret - ty, Dames that are wit - ty, All to my cas - tle bid them re -

Tutti.

G. *nar. Ah la mia li - sta do - man mat - ti - na*
pair. For a ca - rousal where all is madness,

Fl. Vln. Fl. & Str.

G. *du - na de - ci - na de - vi aumen - tar! Sen - za al - cun or - di - ne,*
Where all is gladness, do thou pre - pare! I'll have no dis - ci - pline,

Tutti

G. *la danza si - a, chi'l menu - et - to, chi la fol - li - a, chi l'a - le - ma - na*
Fol - ly shall rule it, Some minu - et - ting, Each one shall fool it, Some a fan - dan - go,

fp

G. *fa - ra i bal - lar. Ah, la mia li - sta do - man mat - ti - na*
So they are fair. Beauties in plenty My list a - dorning,

Fl. Vln. fp *Ob. Cl. Fag. p*

G. *d'ù - na de - ci - na de - vi aumen - tar, d'ù - na de - ci - na de - vi aumen -*
Will, ere the morning, Not say me nay, Will, ere the morn - ing, Not say me

f *p* *f*

G. *tar, d'ù - na de - ci - na de - vi aum - tar, de - vi aumen - tar,*
nay, Will, ere the morn - ing, Not say me nay, none say me nay

f *p* *f*

G. *de - vi aumen - tar, de - vi, de - vi au - men - tar!* (signs to Leporello to
none say me nay, none, none say me nay!

cresc.



Scene.—A Garden. Two closed doors in the wall. Two alcoves.

Zerlina, Masetto. Chorus of Peasants, scattered here and there, sitting or lying on banks of turf.

Recit. Zerlina. (coming with Masetto from tavern; tries to take his hand.) Masetto.

Z.
M. Ma - set - to, sen - ti un po'! Ma - set - to, di - co! Non mi toc -
Ma - set - to, hear me speak, I say, Ma - set - to - Let me a -

Zerlina. Masetto.

M.
Z.
M. car! Per - chè? Per - chè mi chie - di? per - fi - da! il
lone! And why? And why, you ask me? Faith - less girl! No

Zerlina.

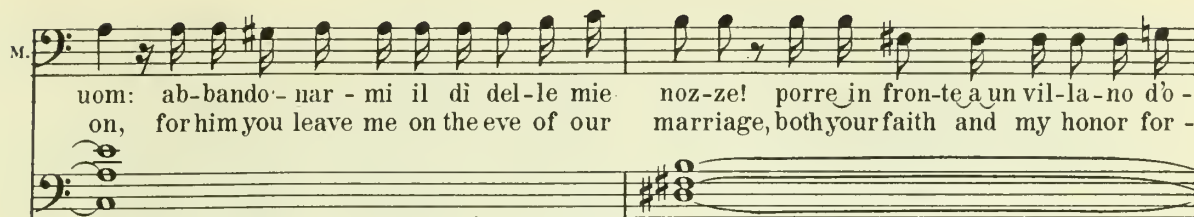
M.
Z. tat - to sop - por - tar do - vre - i d'u - na man in - fe - de - le? Ah
long - er I'll bear your ca - pric - es since no long - er you love me. No,

Masetto.

Z.
M. no, ta - ci, cru - de - le, io non mer - to da te tal trat - ta - men - to. Co - me?
no, you are mis - tak - en, Oh, how can you be - have with such un - kindness? How so?

M.

ed hai l'ar - di - men - to di scu - sar - ti? star so - la con un
And have you the face to make ex - cus - es? A stranger leads you

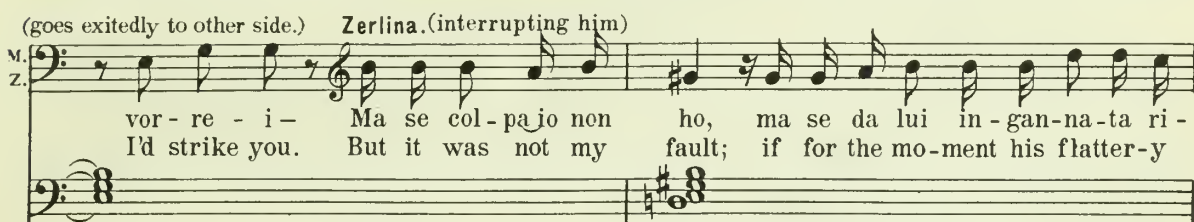
M. 

uom: ab-bando- nar - mi il di del-le mie noz-ze! porre in fron-te a un vil-la-no d'o-
on, for him you leave me on the eve of our marriage, both your faith and my honor for -

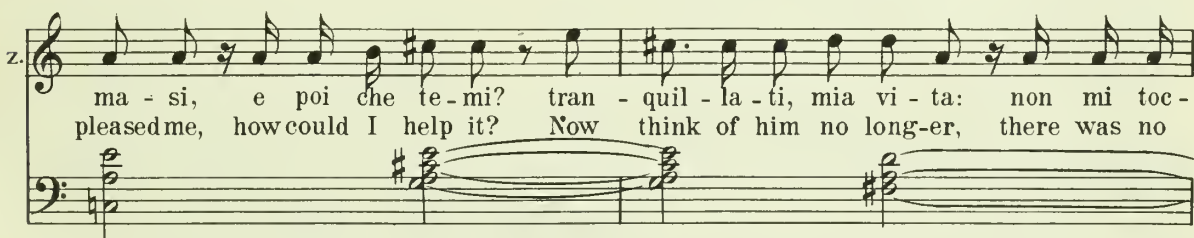
M. 

no-re que-sta mar-ca d'in - famia! Ah, se non fos-se, se non fos-se lo scanda-lo,
getting, you rush on to your ru-in! Oh it is too much, if I did not contain my-self

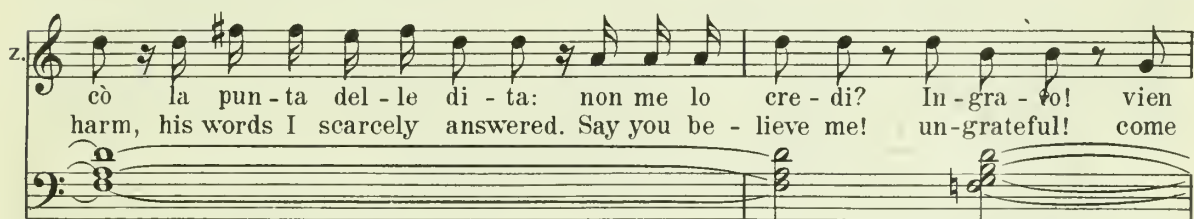
(goes excitedly to other side.) Zerlina. (interrupting him)

M. 

vor - re - i - Ma se col-pa jo non ho, ma se da lui in-gan-na-ta ri -
I'd strike you. But it was not my fault; if for the mo-ment his flatter-y

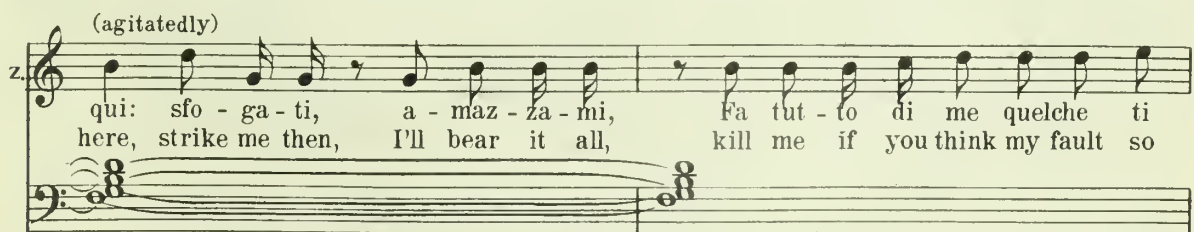
Z. 

ma - si, e poi che te-mi? tran - quil - la - ti, mia vi - ta: non mi toc-
pleased me, how could I help it? Now think of him no long-er, there was no

Z. 

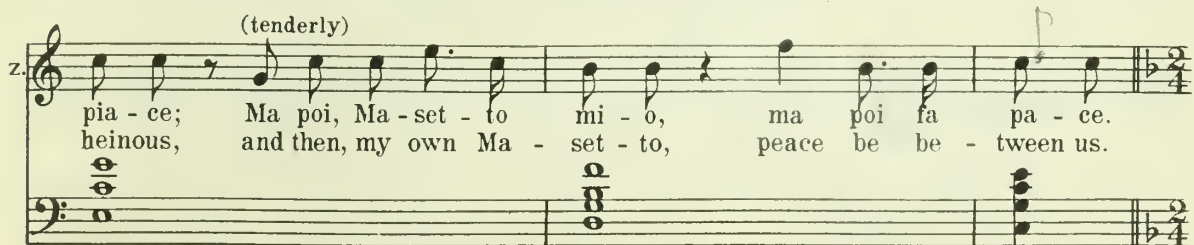
cò la pun-ta del-le di - ta: non me lo cre-di? In-gra - vo! vien
harm, his words I scarcely answered. Say you be - lieve me! un-grateful! come

(agitatedly)

Z. 

qui: sfo - ga - ti, a - maz - za - mi, Fa tut - to di me qualche ti
here, strike me then, I'll bear it all, kill me if you think my fault so

(tenderly)

Z. 

pia - ce; Ma poi, Ma - set - to mi - o, ma poi fa pa - ce.
heinous, and then, my own Ma - set - to, peace be be - tween us.

attacca l'aria

Nº 12. "Batti, batti, o bel Masetto.,,"

Andante grazioso.

Aria.

Zerlina.

z. *p* sempre legato

Bat - ti, bat-ti, o bel Ma - set - to, la tua po - ve - ra Zer -
 Canst thou see me, un - for - giv - en, Here in sor - row stand and

li - na: sta - rò qui come a - gnel - li - na le tue bot - te ad a - spet -
 languish? Oh Ma - set - to, end my an - guish, Come, and let's be friends a -

tar. gain. Bat - ti, bat-ti la tua Zer - li - na; sta - rò
 Canst thou see me here stand and languish, Oh Ma -

(Masetto crosses over.)

qui, sta - rò qui le tue botte ad a - spet - tar.
 set - to, end my anguish, Come, and let's be friends a - gain.

Lascie - rò straziar mi il cri - ne,
 Oh believe, I sore re - pent it,

tr *Wood*

z. *Lascie-rò cavar-mi gli occhi, e le ca-re tue ma-*
But I did not under-stand. Come, no long-er then re-

tr

z. *ni-ne lie-ta poi sa-prò ba-ciar, sa-prò ba-*
sent it, give me kind-ly thy dear hand, oh give thy

f p

z. *ciar, ba-ciar, sa-prò, sa-prò ba-*
hand, thy hand, Oh give me thy dear

fp

(Masetto goes away again, but not so crossly; he even steals a few glances at Zerlina.)

z. *ciar. Bat-ti, batti, o bel Ma-*
hand. Canst thou see me, un-for-

Wood Cor. sustain.

Str.

z. *set-to, la tua po-ve-ra Zer-li-na! sta-rò qui come a-gnel-*
giv-en, Here in-sor-row stand and languish? Oh Ma-set-to, end my

(still trying to get one of Masetto's hands; he always draws back.)

z. *li - na le tue botte ad a - spet - tar.* *0 bel Ma - set - to!*
anguish, Come and let's be friends a - gain. *O canst thou see me*

Wood

z. *Bat - ti, bat - ti! sta - rò qui, — sta - rò qui — le tue botte ad - a - spet -*
Stand and languish, Oh Ma - set - to, end my anguish, Come, and let's be friends a -

z. *tar. gain.* *Ah, lo ve - do,*
Ah, con - fess it,

vln. *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

z. *non hai co - re, ah non hai*
ah, con - fess it, Ah thou no

tr. *tr.* *tr.* *tr.* *tr.* *tr.*

(here Zerlina seizes one of his hands.)

Allegro.

z. *co - re, ah, lo ve - do, non hai co - re.* *Pa - ce, pa - ce, o vi - ta*
long - er, thou no long - er canst withstand me. *Peace and joy once more shall*

cresc. *f* *Cello* *p*

mi - a! pa - ce, pa - ce o vi - ta mi - a! in - con - ten - to ed al - le -
 bless us, Not a frown shall e'er dis - tress us, While u - nit - ed and de -

gri - a not - tee di - vo - gliam pas - sar,
 light - ed All our days shall sweet - ly glide,

Ob. Fag.

not - tee di - vo - gliam pas - sar, not - tee
 All our days shall sweet - ly glide, All our

Wood.

di - vo - gliam pas - sar, not - tee di - vo - gliam pas -
 days shall sweet - ly glide, All our days shall sweet - ly

sar. glide. Pa - ce, pa - ce o vi - ta mi - a! Pa - ce, pa - ce o vi - ta
 Peace and joy - a - gain shall bless us, Peace and joy - a - gain shall

Str.

z. *mi - a! in con - ten - to ed al - le - gri - a not - te e*
bless us, Not a frown shall e'er dis - tress - us, All our

Fl. Fag.

Cor. sush.

(Masetto, quite persuaded, gazes joyfully on his bride.)

z. *dì - vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - te e*
days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our

z. *dì - vo - gliam pas - sar, sì, sì, sì, sì, sì, sì, not - te e dì - vo - gliam pas -*
days shall sweet - ly glide, yes, yes, yes, yes, yes, yes, All our days shall sweet - ly

z. *sar, vo - gliam, vo - gliam pas - sar, vo - gliam, vo - gliam pas -*
glide, shall sweet - ly sweet - ly glide, shall sweet - ly, sweet - ly

z. *sar.*
glide.

pp

Recit.

Masetto. (gaily.)

M.

Don Giovanni (within.)

M. G.

Zerlina. (frightened.)

G. Z.

Masetto. (suspiciously.)

Zerlina.

Masetto.

Z. M.

Zerlina.

Masetto.

M. Z.

M.

(it gradually grows dark.)

M.

Nº 13. " Presto, presto, pria ch'ei venga.,

Finale.

Allegro assai.

Masetto.

M. *Strs. Fl. & Fag.*

Pre-sto, pre-sto, pria ch'ei venga, por-mi vo' da qual - che
Quickly, quickly I'll out-wit him, In some nook I'll creep and

p

(pointing at the arbor)

M. la - to; cœu - na nic - chia - qui ce - la - to, che - to, che - to -
watch him; None will see me, I will watch him; Here in safe - ty -

Fag. Cor. Fl. Oh. Cl. Vln.

p

(going) Zerlina. (retains him)

M. mi vo' star. Sen-ti, sen-ti! do-ve va-i? ah non t'a - sconder, o Ma -
Z. I can wait. Softly, softly, Why this hiding? Oh dear Ma - set-to, do not

mf p

Z. set - to! se ti tro-va, po - ve - ret - to! tu non sai quel che può
grieve me, Think that if my lord perceive thee, Sure his an-ger will be

Masetto. (angrily)

M. far, po - ve - ret - to! tu non sai quel che può far. Fac - cia, di - ca quel che
Z. great, sure his anger, oh his an - ger will be great. Let him say what-e'er he

cresc. f

Zerlina.

Z. (Ah, non gio - van le pa - ro - le!)
(All he wish - es straight he seiz - es.)

M. -

vu - le.
pleas - es.

Par - la for - te, e qui t'ar -
Why, speak out, what art thou

p *cresc.* *f*

Z. Che ca - pric - cio ha nel - la te - sta, che ca - pric - cio ha nel - la
Do not bawl so in my hear - ing, Do not bawl so in my

re - sta!
fear - ing?

Par - la for - te, e qui t'ar -
Why, speak out, what art thou

p *cresc.* *cresc.*

Z. (sotto voce) te - sta? hearing! quell' in - gra - to, quel cru - de - le, og - gi
(sotto voce) He doth use me most un - kind - ly, He's to -

re - sta!
fear - ing?

Ca - pi - rò
I must know

se m'è fe - de - le,
if she would blind me,

e in qual modo
and my anger

p

Z. vuol pre - ci - pi - tar; quell' in - gra - to, quel cru - de - le, og - gi vuol pre - ci - pi -
day in sur - ly mood, He doth use me most un - kindly, He's to - day in sur - ly

an - dò l'affar!
shall be subdued,

Ca - pi - rò
I must know

se m'è fe - de - le,
if she would blind me,

p

Z. tar, mood. quell' in-gra-to, quel cru-de-le,
He doth use me most un-kind-ly,

M. se m'è fe-de-le, e in qual mo-do an-dò l'af-far, in qual
Yes I must know it, And my an-ger shall be sub-dued, yes, my

Z. og-gi vuol pre-ci-pi-tar. (Enter Don Giovanni with four gaily dressed servants)
Hes to-day in surly mood. Don Giovanni. (to

M. G. mo-do an-dò l'af-far. (Hides in the arbor) Sù! sve-
an-ger shall be sub-dued. Come, let

Tutti *f*

the peasants)

G. glia-te-vi da bra-vi! Sù! co-rag-gio, o buo-na
all be mirth and gladness! Deep-ly quaff the draught of

tr *f* *p*

G. gen-tel! vogliam sta-re al-le-gra-men-te, vogliam ri-de-re, e scher-
pleas-ure! Let your rev-els have no meas-ure, We will turn the night to

f *p*

(to the servants)

G. zar. Al-la stan-za del-la dan-za con-du-ce-te tut-ti
day. Those who are for pi-rou-et-ing, give them mu-sic in the

tr *f* *p*

G. quan-ti, ed a tut-ti a ab-bon-dan-za, gran ri-fre-schi fa-te
ball-room, Those whose turn is for co-quett-ing, in the gar-den let them

dar! gran ri-fre-schi fa-te dar! (Don Giovanni, looking everywhere for Zerlina,
stray, gai-ly pass the time a-way. to take the peasants and servants into the villa)

cresc. *f*

Chorus of Servants.
TENOR & BASS.

Sù, sve-glia-te-vi da bra-vi!
Come let all be mirth and glad-ness!

Sù! co-rag-gio, o buo-na gen-te! vo-gliam sta-re al-le-gra-
Deep-ly quaff the draught of pleasure! Our de-lights shall have no

men-te, vo-gliam ri-de-re, e scher-zar, Vo-gliam sta-re al-le-gra-
measure, We will turn the night to day, Our de-lights shall have no

(going off.)

men-te, vo - gham ri - de-re, e scher-zar, vo - gham ri - de-re, e scher -
 measure, We will turn the night to day, we will turn the night to

(exit.)

zar, vo - gham ri - de-re, e scher-zar, vo - gham
 day, we will turn the night to day, we will

poco a poco piano

Andante. Zerlina (trying to hide herself.)

Tra quest'
 In this

(exeunt peasants.)

ri - de - re, e scher - zar!
 turn the night to day!

Andante. *vln.*

ar - - bo - ri - ce - la - ta, si può dar che non mi
 ar - - bor I will hide me, None my pres - ence here per -

Don Giovanni. (detains her.)

ve - da. Zer - li - net - - ta, mia gar - ba - ta,
 ceiving. Sweet Zer - li - - na, I'm be - side thee.

Cor. *f*

G. Z. *Zerlina. (trying to escape).*

tho già vi-sto, tho già vi - sto, non scop-par. Ah, la - scia - te-mi andar
To escape a lov-er's glance will ne'er suc-ceed! Ah my Lord, I'm greatly

Don Giovanni. *Zerlina.*

vi - a! No, no, re - sta, gio - ja mi - a! Se pie - ta - dea - ve - te in
frighten'd! Oh how fair! with co - lor heighten'd! If thou'rt kind, I pray thee,

Don Giovanni. *(indicating the arbor, which)*

co - re — Sì, ben mio, son tut - to a - mo - re; vie - - ni un
leave me — All my heart's thine own, be - lieve me, To yon

he approaches backwards, drawing Zerlina after him).

G. po - co in que - sto lo - co! for - tu - na - ta jo ti vo'
ar - bor let me guide thee, There a ten - der - tale I'll

Zerlina.

Z. Ah! sei ve - deil spo - so mi - o, sò ben
Ah, how would Ma - set - to chide me, If thy

G. far! vie - ni un po - co in que - sto lo - co, for - tu -
plead, To yon ar - bor let me guide thee, There a

z. *io quel che può far, sò ben io, sò ben io, sò quel che può*
flatt-ries I should heed, he would chide, he would chide, if thee I could

G. *na - taio ti vo' far! for - tu - na - taio ti vo'*
ten - der tale I'll plead, There a ten - der tale I'll

z. *far, sò ben io, sò ben io, sò quel che può far!*
heed, he would chide, he would chide, if thee I could heed.

G. *far! plead, for - tu - na - taio ti vo' far!*
plead, There a ten - der tale I'll plead.

Str. & Corni

M. *Masetto.*

(Don Giovanni goes towards the arbor, sees Masetto, and stands petrified.) *Sì, Ma - set - to!*
Yes, Ma - set - to! Don Giovanni(a

G. *Ma - set - to? E*
Ma - set - to? So

little confused *(recovering himself)*

G. *chiu - so là, per - chè? La bel - la tua Zer -*
sur - ly? Wherefore pray? Zer - li - na here, is

G. li - na non può, la po - ve - ri - na, più
sigh - ing, Be - cause the hours are fly - ing. And

G. star sen - za di te, non può più star sen - za di
thou from her a - way, and thou, and thou from her a -

tr

cresc. *p*

Masetto. (ironically) Don Giovanni.

G. M. G. te. Ca - pi - sco, sì, Si - gno - re. A - des - so fa - te
way. Your kind - ness would I might re - pay! Come, think of no un -

cl. *cresc.* *p* *f*

Allegretto. (steps between Masetto and Zerlina, giving each an arm).

G. co - re, fa - te co - re. I suo - na - to - ri u - di - te, ve -
kindness, no un - kindness. Where mu - sic gay in - vites us, We'll

Quartet, Ob. and horns

(on stage, at a distance)

Zerlina.

Z. Sì, sì, fac - cia - mo co - re, sì, sì, fac - ciamo
He means us no un - kindness, he means us no un -

G. M. ni - te - mai con me! Sì, sì, fac - ciamo
fro - lic, dance and play. He means us no un -

p *Orchestra*

Z. *co - re, ed a bal - lar co - gli al - tri an - dia - mo tut - ti tre, an -*
kind - ness, Where mu - sic gay in - vites us, Come let us haste a - way, Where
Don Giovanni.

G. *Ve - ni - te o - mai, ve - ni - te o - mai con me, ve -*
To mu - sic gay, Come let us haste a - way, Where

M. *co - re, ed a bal - lar co - gli al - tri an - dia - mo tut - ti tre, an -*
kind - ness, Where mu - sic gay in - vites us, Come let us haste a - way Where

qresc. *f*

Z. *dia - mo, an - dia - mo tut - ti tre, an - dia - mo, an - dia - mo*
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,

G. *ni - te, ve - ni - te o - mai con me, ve - ni - te, ve - ni - te o -*
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,

M. *dia - mo, an - dia - mo tut - ti tre, an - dia - mo, an - dia - mo*
mu - sic in - vites us, haste a - way, Where mu - sic in - vites us,

Z. *tut - ti tre, an - dia - mo tut - ti tre, an - dia - mo tut - ti tre!*
haste a - way, Come let us haste a - way, Come let us haste a - way!

G. *mai con me, ve - ni - te o - mai con me, ve - ni - te o - mai con me!*
haste a - way, Come let us haste a - way, Come let us haste a - way!

M. *tut - ti tre, an - dia - mo tut - ti tre, an - dia - mo tut - ti tre!*
haste a - way, Come let us haste a - way, Come let us haste a - way! (Exeunt.)

(Enter Don Octavio, Donna Anna, and Donna Elvira, masked.)

Wind. *p*

str. *3* *3* *3*

Donna Elvira.

E. *Vins in 8ve*

Bi - sog - naa - ver co - rag - gio, o ca - ria - mi - ci mie - i! ei
 We come in night and darkness, By just re - sent - ment guid - ed, To

E. O. Don Octavio.

suoi mi - sfa - ti re - i sco - prir, sco - prir po - tre - mo al - lor. La -
 heav'n we have con - fid - ed Our trust, our trust this woe to end. His

O. mi - ca di - ce be - ne! co - raggio a - ver con - vie - ne; di - sca - cia - o vi - ta
 dar - ing crimes re - sent - ing, Her greivous wrongs la - ment - ing, Al - lay thy fears, oh

O. mi - a, l'af - fan - no ed il ti - mor!
 dear - est, Thy cause I will de - fend.

Corn sustain.

Donna Anna.

A. Il pas - so è pe - ri - glio - so,
 My heart with hope thou cheer - est,

A. può na - scer qual - che im - bro - glio.
 Our path is full of dan - ger,

Str.

A. *Io te - - mo pel ca - ro spo - so, pel*
I trem - ble for thee, oh dear - est, for

A. *ca - ro spo - so, e per noi te - mo an - cor!*
thee, oh dearest, And thee, oh gen - tle friend!

A. *te - - mo pel ca - ro spo - so, pel ca - ro*
I fear for thee, oh dear - est, for thee, oh

A. *spo - so, e per noi te - - mo an - cor!*
dear - est, And thee, oh gen - tle friend!

(Leporello opens the window from within.) Leporello.

L. *Menuetto. (in the distance, on the stage) Si - gnor guar - da - te un po - co, che mas - che - re ga -*
Sir, see those charming maskers, here standing just be -

L. G. *Don Giovanni. (at the window.)*
lan - ti! Fal - le pas - sar a - van - ti, di, che ci fan - no o -
low us, Hop - ing they may not know us, Ask will they please as -

Donna Anna. *p* (all three have seen Don Giovanni; aside).

A. Al vol - toed al - la vo - ce si sco - preil tra - di - to - re!
 Donna Elvira. That voice, and manner, sure-ly 'Tis he whom we are seek - ing!

E. Al vol - toed al - la vo - ce si sco - preil tra - di - to - re!
 Don Octavio. That voice, and manner, sure-ly 'Tis he whom we are seek - ing!

O. Al vol - toed al - la vo - ce si sco - preil tra - di - to - re!
 That voice, and manner, sure-ly 'Tis he whom we are seek - ing!

G. *Leporello.*
 nor!
 cend! Zi!
 'St

A. Via ri - spon - de - te.
 What would he ask us?

(to Don Octavio - softly.)

E. Via ri - spon - de - te.
 What would he ask us?

L. zi! Si - gno - re ma - schere! Zi! zi!
 'st! ye gen - tle maskers, stay, 'st! 'st! Zi!
 'St!

Don Octavio.

O. Co - sa chic - de - te?
 What is your pleasure?

L. zi! Si - gno - re ma - schere! Al bal - - lo, se vi
 'st! ye gentle maskers, stay. My mas - ters send's in -

Don Octavio. (to Leporello).

(to Donna

L. O. pia - ce, vin - vi - tai! mio Si - gnor. Gra - zie di tan - to o - no - re! an - vite you An hour with him to spend. Thanks, we ac - cept with plea - sure His

Anna and D. Elvira) Leporello (aside)
L. O. diam, compagne bel - le. La - mi - co anche su quel - le
cour - teous in - vi - ta - tion. With - out pre - me - di - ta - tion,

Adagio. Donna Anna. (all three unmask, and
A. Pro - teg - gail giu - sto
L. O. Don Octavio. Thou powr a - bove, be -
pro - va fa - rà d'a - - mor! Pro - teg - gail giu - sto
Straightway they condes - cend! (Goes in and shuts the window) Thou powr a - bove, be -
Adagio. Str.
Orchestra *p*

advance to front.)
A. cie - lo il ze - lo del mio cor! pro -
near us, Our hopes on thee de - pend! Thou
Donna Elvira.
E. Ven - di - chi il giu - sto cie - lo il mio tra - di - - to a -
Thou wilt a - venge and hear us! To me thou'lt jus - - tice
O. cie - lo il ze - lo del mio cor!
near us, Our hopes on thee de - pend!
Wind.

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OPERA WORKSHOP

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A. teg - gail - giu - - sto cie - - lo us, il
pow'r a - bove, be near us, Our

E. mor, ven-di-chi il giu - sto cie - lo il mio tra - di - to a -
send! Thou wilt a - venge and hear us: To me thoult jus - tice

O. pro - teg - gail giu - sto cie - lo il ze - lo del mio
Thou pow'r a - bove, be near us: Our hopes on thee de -

cl.
rag.

A. ze hopes - lo del mio cor, pro-
hopes on thee de - pend, Oh

E. mor, il mio tra - di - to, tra - di - to a - mor! -
send, to me for - lorn thoult jus - tice send! -

O. cor, il ze - lo il ze - lo del mio cor!
pend, our hopes, our hopes on thee de - pend!

A. teg - gail - giu - - sto cie - - lo us, il
pow'r a - bove, be near us, Our

E. Ven-di-chi il giu - sto cie - lo il mio tra - di - to a -
Thou wilt a - venge and hear us, To me thoult jus - tice

O. pro - teg - gail giu - sto cie - lo il ze - lo del mio
Oh pow'r a - bove, be near us, Our hopes on thee de -

A. ze - lo del mio cor, pro -
hopes on thee de - pend! Thou

E. mor, il mio, il mio tra-di - to a-mor, ven-di-chi, ven-di-chi il giusto
send, to me for - lorn thoult jus - tice send! Thou wilt avenge, wilt avenge and

O. cor, il zelo, il ze - lo del mio cor, pro -
pend, our hopes, our hopes on thee de - pend! Thou

A. teg - gail giu - sto cie-lo il ze - lo del mio
pow'r a - bove, be - near us, Our hopes on thee de -

E. cie - lo il mio tra-di - to, tra - di - to a - mor, tra-di - to a -
hear us, To me forlorn, thou wilt jus-tice send, thoult jus - tice

O. teg - gail giu - sto cie-lo il ze - lo del mio
pow'r a - bove be - near us, Our hopes on thee de -

A. cor!
pend! (All resume their masks.)

E. mor!
send! (Exeunt.) (Scene changes to a brilliantly lighted ballroom.)

O. cor!
pend!

Fag. *Ob.* *Fl.* *Cl.* *sf*

(Don Giovanni is handing some young girls to seats. Leporello is amongst the men; a dance is just over.)

Allegro.

First system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte) and *p* (piano).

Second system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte).

Don Giovanni.

Don Giovanni's vocal line (G). Lyrics: Ri - po - sa - te, vez - zo - se ra - gaz - ze!

Pret - ty maidens, now rest from your dancing.

Leporello's vocal line (L). Lyrics: Rin - fre - sca - te - vi, bei gio - vi -

Cooling drinks ye all want to re -

Third system of piano accompaniment. Treble and bass staves. Dynamics: *p* (piano).

Don Giovanni's vocal line (G). Lyrics: Tor - ne - re - tea far presto le paz - ze, tor - ne - re - tea scher - zar e bal -

lf I lose now your presence en - tranc - ing, you must promise me soon to re -

Leporello's vocal line (L). Lyrics: net - ti! Tor - ne - re - tea far presto le paz - ze, tor - ne - re - tea scher - zar e bal -

fresh ye, If he los - es your presence en - tranc - ing, you must promise him soon to re -

Fourth system of piano accompaniment. Treble and bass staves. Dynamics: *f* (forte) and *p* (piano).

Don Giovanni's vocal line (G). Lyrics: lar, a scher - zar e bal - lar!

turn, pro - mise soon to re - turn.

Ehi, Caf - fè! (Refreshments Here, some ice! are handed.)

Leporello's vocal line (L). Lyrics: lar, a scher - zar e bal - lar!

turn, pro - mise soon to re - turn.

Fifth system of piano accompaniment. Treble and bass staves. Dynamics: *cresc.* (crescendo) and *f* (forte). Includes violin part (vln.).

Leporello. **Masetto (holding Zerlina anxiously by her gown) Don Giovanni.**

L. M. G.
 Cioc - co - la - te! Ah, Zer - li - na! giu - di - zio! Sor -
 Give champagne here! Oh Zer - li - na, be pru - dent! More

Wind. Vln.

Leporello. **Masetto.**

G. L. M.
 bet - ti! Con - fet - ti! Ah, Zer - li - na! giu - di - zio!
 wine here! I come, sir! Oh Zer - li - na, be pru - dent!

Zerlina. (aside in great confusion).

Z.
 Trop - po dol - ce co - min - cia la sce - na, in a -
 There's too much of this gid - dy ca - reer - ing, You will

Masetto. (aside)

M.
 Trop - po dol - ce co - min - cia la sce - na, in a -
 There's too much of this gid - dy ca - reer - ing, You will

Zerlina.

Z.
 ma - ro po - tria ter - mi - nar, sì, in a - ma - ro po -
 see that to grief it will turn, yes, you will see that to

Masetto.

M.
 ma - ro po - tria ter - mi - nar, sì, in a - ma - ro po -
 see that to grief it will turn, yes, you will see that to

Z. *tria ter-mi-nar! Don Giovanni. (caressingly.)* Sua bon-
grief it will turn. You're so

M. *tria ter-mi-nar! Sei pur va-ga, brillan-te Zer-li-na!*
grief it will turn. E-ver charming, my pretty Zer-li-na!

Wind. Vins.

Z. *Leporello. (Amongst the girls, imitating his master.)*
fa! Sei pur ca-ra, Gia-not-ta, San-dri-na!
kind! Masetto. (aside, enraged) Al-ways love-ly, my fine Al-phon-si-na!

M. *La-brid-co-na fa fe-sta! Toc-ca*
How the flirt is co-quet-ting! That my

Z. *Zerlina. (aside; looking at Masetto.)*
Quel Ma-set-to mi par stra-lu-na-to, brut-to,
That Ma-set-to will get in to trou-ble, All my

M. *pur, che ti ca-da la te-sta.*
came to thy back I were set-ting!

cresc.

Z. *brut-to si fa quest'af-far! Quel Ma-set-to mi par stra-lu-*
planshe is sure to oer-turn! That Ma-set-to will get in-to

G. *Don Giovanni. (aside)*

L. *Leporello. (aside)*
Quel Ma-set-to mi par stra-lu-na-to,
That Ma-set-to will get in-to trou-ble,

f p

na - to!
trou-ble,

Brut-to, brut - to si fa quest'af-
All my plans he is sure - to o'er-

Qui bi - so - gna cer - vel - loa - do - prar.
How to pun - ish this rus - tic I burn!

Masetto. (growing angrier.) Qui bi - so - gna cer - vel - loa - do - prar.
How to pun - ish this rus - tic I burn!

La bric-co - na fa fe - sta!
How the flirt is co-quet-ting!

Wind. *Vln.*

far!
turn!

Quel Ma - set - to mi par stra-lu -
That Ma - set - to will get in - to

Masetto. *Lep.* Quel Ma - set - to mi par stra-lu -
That Ma - set - to will get in - to

Toc - ca pur, che ti ca - da la fe - sta! Quel Ma - set - to mi par stra-lu -
That my caneto thyback I were set-ting! That Ma - set - to will get in - to

f *p*

na - to, brut-to, brut-to si fa quest'af - far, si fa quest'af - far! quel Ma -
trou-ble, All my plans he is sure to o'er-turn, sure to o - ver - turn! That Ma -

na - to, qui bi - so - gna cer - vel - loa - do - prar, cer - vel - loa - do - prar! quel Ma -
trou-ble, How to pun - ish this rus - tic I burn, to pun - ish I burn! That Ma -

na - to, qui bi - so - gna cer - vel - loa - do - prar, cer - vel - loa - do - prar! quel Ma -
trou-ble, How to pun - ish this rus - tic I burn, to pun - ish I burn! That Ma -

Masetto.

Toc - ca, toc - ca!
Oh, I see - thee!

f *p* *cresc.* *f* *p*

Z. set-to mi par stralu - na - to, brutto, brut-to si fa quest'af - far, si
set-to will get in-to trou - ble, All my plans he is sure to o'er - turn, is

G. set-to mi par stralu - na - to, qui bi - sognacervello a-do - prar, cer -
set-to will get in-to trou - ble, How to punish this rustic I burn, to

L. set-to mi par stralu - na - to, qui bi - sognacervello a-do - prar, cer -
set-to will get in-to trou - ble, How to punish this rustic I burn, to

M. Ah bricco - na! ah brie-co - na! mi
flirt, I see thee! Faith-less flirt, thy af -

f *p* *cresc.*

Z. fa quest'af - far, brut-to, brut - to si fa quest'af - far!
sure to o'er - turn, All my plans he is sure to o'er - turn.

G. vel - lo a-do - prar, qui bi - so - gna cer-vel - lo a-do - prar!
pun - ish I burn, How to pun - ish this rus - tic I burn!

L. vel - lo a-do - prar, qui bi - so - gna cer-vel - lo a-do - prar! (Enter Don Octavio,
pun - ish I burn, How to pun - ish this rus - tic I burn! Donna Anna, and
Donna Elvira, masked.)

M. vuoi di - spe - rar; ah brie-co - na! mi vuoi di-spe - rar!
fec - tion I spurn, yes I spurn, yes I spurn, yes I spurn!

p

Maestoso. Leporello. (to the three.)

Tutti. Ve - ni - te pur a - van-ti, vez - zo - se ma-sche-
Str. Ye mask-ers fair, to greet you My mas-ter is ad -
Wind.

p

Don Giovanni. (saluting them.)

L. G. ret-te! vanc-ing, È a - per - to a tut - ti quan-ti, Come near - er, I en - treat you, *tr.*

f Tromb. *p* *fp*

Donna Anna. (curtseying)

A. Siam gra-ti a tan-ti se - gni di ge - ne - ro - si -
We thank your kind-ly greet-ing, We join your fes-tive

Donna Elvira.

E. Siam gra-ti a tan-ti se - gni di ge - ne - ro - si -
We thank your kind-ly greet-ing, We join your fes-tive

Don Octavio. (bowing.)

G. O. vi - va la li - ber - tà. Siam gra-ti a tan-ti se - gni di ge - ne - ro - si -
Wel-come, I say to all! We thank your kind-ly greet-ing, We join your fes-tive

A. tà, di ge - ne - ro - si - tà; siam gra - ti
ball, We join your fes - tive ball, We thank you,

E. tà, di ge - ne - ro - si - tà; siam gra - ti
ball, We join your fes - tive ball, We thank you,

O. tà, di ge - ne - ro - si - tà; siam gra - ti
ball, We join your fes - tive ball, We thank you,

Don Giovanni.

G. È a-per-to a tut - ti, a tut - ti.
I pray you en - ter, I pray come

f

A. a tan-ti se-gni di ge-ne-ro-si-tà!
your kind-ly greet-ing, We join your fes-tive ball.

E. a tan-ti se-gni di ge-ne-ro-si-tà!
your kind-ly greet-ing, We join your fes-tive ball.

O. a tan-ti se-gni di ge-ne-ro-si-tà!
your kind-ly greet-ing, We join your fes-tive ball.

G. quanti, nearer, vi - va, vi - va la li - ber - tà!
Wel-come, wel-come I say to all.

Strings, Corni Fag. & Tympani.

p mf f

(servants place three chairs at left, front.)

Donna Anna.

A. Donna Elvira. Vi - va la li - ber - tà! la li - ber - tà,
Wel-come is said to all, is said to all,

E. Don Octavio. Vi - va la li - ber - tà! la li - ber - tà,
Wel-come is said to all, is said to all,

O. Don Giovanni. Vi - va la li - ber - tà! la li - ber - tà,
Wel-come I say to all, I say to all,

G. Leporello. Vi - va la li - ber - tà! la li - ber - tà,
Wel-come is here for all, is here for all,

L.

A.
E. Vi - va la li - ber - tà, _____ la li - ber - tà, vi - va,
Wel - come is said to all, _____ is said to all, Wel - come,

O. Vi - va la li - ber - tà, _____ la li - ber - tà, vi - va,
Wel - come is said to all, _____ is said to all, Wel - come,

G. Vi - va la li - ber - tà, _____ la li - ber - tà, vi - va,
Wel - come I say to all, _____ I say to all, Wel - come,

L. Vi - va la li - ber - tà, _____ la li - ber - tà, vi - va,
Wel - come is here for all, _____ is here for all, Wel - come,



A.
E. vi - va la li - ber - tà, vi - va, vi - va la li - ber - tà, la li - ber - tà, la li - ber.
Welcome is said to all, Welcome, Welcome is said to all, is said to all, is said to

O. vi - va la li - ber - tà, vi - va, vi - va la li - ber - tà, la li - ber - tà, la li - ber.
Welcome is said to all, Welcome, Welcome is said to all, is said to all, is said to

G. vi - va la li - ber - tà, vi - va, vi - va la li - ber - tà, la li - ber - tà, la li - ber.
Welcome I say to all, Welcome, Welcome I say to all, I say to all, I say to

L. vi - va la li - ber - tà, vi - va, vi - va la li - ber - tà, la li - ber - tà, la li - ber.
Welcome is here for all, Welcome, Welcome is here for all, is here for all, is here for



Minuetto.

A.
E. *tà!*
all!

O. *tà!*
all!

G. (to the musicians.) (To Leporello.)
tà! Ri-co-min-cia-te il suo-no! tu accoppia i bal-le - ri-ni!
all! Now play an-oth-er measure! Go thou and place the dancers!

L. *tà!*
all!

Minuetto.
p

★ Don Giovanni. (to Zerlina.)

G. (Me-co tu dei bal-la-re;
(I've cho-sen thee for part-ner.

Zer -
Zer -

Cor.

Donna Elvira. (to Donna Anna.)

E. *Quel-la è la con-ta -*
That is the peas-ant

G. (Here Don Giovanni begins to dance with Zerlina.)
li-na, vien pur quà!
li-na, dance with me!

L. Leporello. (to the peasants.)
Da bra-vi via bal-la-te!
Quite joy-ous they ap-pear not.

*) These two phrases in small notes are not included in the score, but are found in the earliest copied voice-parts, and were probably inserted at the first rehearsals.

Donna Anna. (agitatedly, to Don Octavio.)

A. *Io mo-ro! I trem-ble!*

E. *di-na. maiden.*

O. *Don Octavio. (to Donna Anna.)*
Si-mu-la-te. Cour-age, fear not.

G. *Don Giovanni.*

L. *Leporello.* *Va be-ne in ve-ri-tà! She's mine, be-yond re-call!*

M. *Va be-ne in ve-ri-tà! She's his be-yond re-call!*

Masetto. (ironically.) *Va be-ne, va What says he? What*

G. *(To Leporello.)*

M. *A ba-da tien Ma-set-to. Just keep a-way Ma-set-to.*

M. *be-ne, va bene in ve-ri-tà! She's his be-yond re-call?*

G. *(to Zerlina.)*

L. *Leporello. (compassionately, to Masetto.)* *Il tuo compagno io so-no, Zer-Ne'er such a charming part-ner, Zer-*

M. *Non bal-li, po-ve-ret-to, po-ve-ret-to! Why don't you dance, Ma-set-to? Poor Ma-set-to!*

M. *Vien quà, Ma-set-to Come, let us dance a*

(embraces her, and tries to kiss her; Zerlina opposes him, escapes, and hides behind the dancers.)

G. li - na, Zer - li - na, vien pur quà!
li - na, Zer - li - na did I see! (crossly, opposing him.)

L. M. ca - ro, ca - ro! fac-ciam quel ch'altri fa. No, no, ballar non
bit to-geth - er, Come, man, I say you shall. No, no, I will not

Masetto.

Leporello. Masetto. Leporello. (turn -

M. L. vo-glio! Eh, bal - la, ami - co mi - o! No! Sì!
bear it! Come dance, all eyes are on thee! No! Yes!

ing him.) Donna Anna.
Re-si - ster non poss' i - o!
My ter - ror hath un - done me!

Donna Elvira.
Fin-ge - te per pie -
Be firm, thy wrongs re -

Don Octavio.
Fin-ge - te per pie -
Be firm, thy wrongs re -

Leporello. Masetto. Leporello. Masetto.

L. M. ca - ro Ma - set - to! Bal - la! No, no, non vo - glio! Bal - la! No, no, non
Come come, Ma - set - to! Dancethen! I will not bear it! Dancethen! I will not

449

E. *tà!* (Zerlina, passing between the dancers, has gradually approached the door at right; here Don call! Giovanni reaches her, puts his arm about her waist, and draws her towards the door.)

O. *tà!* call!

M. *Leporello.*

L. vo - glio. Eh, bal - la, ami - co mi - o! fac - ciam quel ch'al-tri
bear it! Come, dance, all eyes are on thee, come, show thou'rt full of

Don Giovanni.

G. Vie - ni con me, — mia vi - ta! vie - ni,
Dear - est, a grace — con - cede me, let me

M. fa. La - scia - mi! Ah no! Zer -
glee. (Forces Masetto to dance with him.) Let me go! let go! Zer -

Donna Anna.

A. *Zerlina.* L'i - His
His

Z. *Donna Elvira.* L'i - His
His

E. O nu - mi! son tra - di - ta. L'i - His
Ah whither dost thou lead me? His

G. *Don Octavio.* L'i - His
His

O. vie - ni! lead thee. (Leads her off against her will.)

M. *Leporello.* Qui nasce u - na ru - i - na.
L. li - na! This fel - low will undous! (Exit hastily after them.)
li - na!

A.
E.
O.

ni - quo da se stes - so nel lac - cio se ne va!
guilt - y course ful - fill - ing, He rush - es on his fall!

ni - quo da se stes - so nel lac - cio se ne va!
guilt - y course ful - fill - ing, He rush - es on his fall!

ni - quo da se stes - so nel lac - cio se ne va!
guilt - y course ful - fill - ing, He rush - es on his fall!

Allegro assai. Donna Anna & Donna Elvira.

A.
E.

Zerlina. (from within.) Soc-cor-
Not an -

Z.
O.

Gen - te a - ju - to a - ju - to! gen-te!
Help, oh help me, friends, oh haste ye! Don Octavio.

(Tumult. The stage-orchestras cease, the main orchestra recommences.) Soc-cor-
Not an -

Allegro assai.

(all turn towards door.)

A.
E.

ria-mo l'in-no - cen-te, Soc-cor - ria-mo l'in-no - cen-te!
oth-er mo-moment waste we, Not an - oth-er moment waste we!

O.

ria-mo l'in-no - cen-te, Soc-cor - ria-mo l'in-no - cen-te!
oth-er mo-moment waste we, Not an - oth-er moment waste we!

M.

Masetto (terri-
Ah, Zer -
Oh, Zer -

(her voice is heard at the other side.)
Zerlina. Donna Anna & Donna Elvira.

See - le - ra - to! O - ra
Oh thou trai - tor! She is

Don Octavio.
O - ra
She is

bly excited.)

li - na, ah Zer - li - na!
li - na, Oh Zer - li - na!

p *cresc.*

(all hasten to the door.)

A. E. gri - da da quel la - to, da quel la - to!
there, oh let us haste to ex - tri - cate her! Zerlina.

See - le - ra -
Oh thou trai -

O. gri - da da quel la - to, da quel la - to!
there, oh let us haste to ex - tri - cate her!

cresc.

Donna Anna & Donna Elvira. Zerlina.

to! Ah git - tia - mo giù la por - ta, giù la por - ta! Soc - cor -
tor! Force the lock, or let the door at once be shat - ter'd! Ah a -

Don Octavio.

Ah git - tia - mo giù la por - ta, giù la por - ta!
Force the lock, or let the door at once be shat - ter'd!

f *p*

re - te - mi! Ah soc - co - re - - temi! son
way from me! Ah me, my sens - es all are

cresc.

(They try to force the door.) Donna Anna.

Siam qui noi per tua di -
We are near, thou art pro -

Donna Elvira.

Siam qui noi per tua di -
We are near, thou art pro -

Don Octavio.

mor - - - ta! Siam qui noi per tua di -
scat - - - ter'd! We are near, thou art pro -

Masetto.

Siam qui noi per tua di -
We are near, thou art pro -

fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -

fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -

fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -

fe - sa, siam qui noi per tua di - fe - sa, per tua di -
tect - ed, we are near, thou art pro - tect - ed, thou art pro -

(they break open the door)

A. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

F. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

O. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

M. fe - sa, per tua di - fe - sa!
tect - ed thou, art pro - tect - ed!

(Don Giovanni comes out holding Leporello by the arm, he pretends as though he would stab him, but does not take his sword out of the scabbard.)

Andante maestoso. Don Giovanni.

G. Ec - co il bir - bo chi tha of - fe - sa! ma da
Here's the scoundrel! just de - tect - ed! Now re -

G. me — la — pe — na a — vrà, la pe — na a — vrà! mo — ri - ni - quo!
ceive — thy — just — re — ward, thy just re - ward! Wretch, thou di - est!

L. Ah, co - sa
Oh pray, have

Wind

G. *mo - ri, di - co! Churl, thou li - est!* *mo - ri, di - co! churl, thou li - est!*

L. *fa - te! done, sir!* *ah co - sa oh pray, have* *fa - te! done, sir!* *ah co - sa oh pray, have*

f *p* *f* *p*

Don Octavio (taking out a pistol; to Don Giovanni.)

O. *Nol spe - ra - te! nol spe - ra - te!*
Get you gone, sir, get you gone, sir!

L. *fa - te! done, sir!*

cresc. *f*

Donna Elvira.

(unmasking)

F. *L'em - pio cre - de con tal False - hood here will not a -*

Don Octavio. (unmasking)

O. *L'em - pio cre - de con tal fro - de, con tal False - hood here will not a - vail thee! not a -*

fp *fp*

Donna Anna. (unmasking)

A. *L'em - pio cre - de con tal fro - de di nascon - der l'em - pie - False - hood here will not a - vail thee! Thou thy-self art now en -*

F. *fro - de, con tal fro - de di nascon - der l'em - pie - vail thee, not a - vail thee! Thou thy-self art now en -*

O. *fro - de, con tal fro - de di nascon - der l'em - pie - vail thee, not a - vail thee! Thou thy-self art now en -*

fp

A. *tà, l'em - pie - tà!*
snared, yes, en - snared!

E. *tà, l'em - pie - tà! Sì, mal-vaggio!*
snared, yes, en - snared! Yes, be-hold me!

O. *tà, l'em - pie - tà! Sì, si -*
snared, yes, en - snared! Sir, we
(disconcerted, lets Leporello go)

G. *Donna El-vi-ra? Don Ottavio?*
Donna El-vi-ra? Don Octavio?

Wind. Strs.

f p p f p f

Donna Anna.
A. *Tra - di - to - re, tra - di - to - re, tra - di - to - re!*

Donna Elvira. *Shame up on thee, shame up-on thee, shame up-on thee!*
E. *Tra - di - to - re, tra - di - to - re!*
Shame up-on thee, shame up-on thee!

Zerlina.
Z. *Tra - di - to - re, tra - di - to - re!* Tut - to,
Shame up-on thee, shame up-on thee! Naught can

Don Octavio.
O. *Tra - di - to - re, tra - di - to - re!*
Shame up-on thee, shame up-on thee!

Don Giovanni.
G. *(to Donna Ah credete!*
Anna) On my honor -
Masetto.

M. *Tra - di - to - re, tra - di - to - re!*
Shame up-on thee, shame up-on thee!

Strs. Wind sustain

f p

A. Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,

E. Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,

Z. tut - to già si sa,
now thy fate re - tard, tut - to, tut - to già si
Naught can now thy fate re -

O. Tut - to, tut - to già si sa,
Naught can now thy fate re-tard,

M. Tut - to, tut - to già si sa, tut - to
Naught can now thy fate re - tard Naught can

A. tut - to, tut - to già si sa, tut - to, tut - to già si
Naught can now thy fate re-tard, Naught can now thy fate re -

E. tut - to, tut - to già si sa, tut - to, tut - to già si
Naught can now thy fate re-tard, Naught can now thy fate re -

Z. sa,
tard, tut - to, tut - to già si sa, già si
Naught can now thy fate re - tard, Naught can

O. tut - to, tut - to già si sa, tut - to,
Naught can now thy fate re-tard, Naught can

M. tut - to già si sa,
now thy fate re - tard,

A. *f*
 sa, tut - to, tut - to, tut - to, tut - to già si
 tard! No, thou trai - tor, Naught thy fate can now re -

E. *f*
 sa, tut - to, tut - to, tut - to, tut - to già si
 tard! No, thou trai - tor, Naught thy fate can now re -

Z. *f*
 sa, tut - to, tut - to, tut - to, tut - to già si
 fate! No, thou trai - tor, Naught thy fate can now re -

O. *f*
 tut - to già si sa, tut - to, tut - to già si
 now thy fate re - tard, Naught thy fate can now re -

M. *f*
 tut - to, tut - to già si sa, tut - to, tut - to già si
 Naught can now thy fate re - tard, Naught can now thy fate re -

cresc. *f*

(All the men threateningly approach Don Giovanni, who calmly awaits them, leaning on his sword)

A. *f*
 sa, tut-to! tut-to! tut - to!
 tard! traitor! traitor! trai - tor!

E. *f*
 sa, tut-to! tut-to! tut - to!
 tard! traitor! traitor! trai - tor!

Z. *f*
 sa, tut-to! tut-to! tut - to!
 tard! traitor! traitor! trai - tor!

O. *f*
 sa, tut-to! tut-to! tut - to!
 tard! traitor! traitor! trai - tor!

M. *f*
 sa, tut-to! tut-to! tut - to!
 tard! traitor! traitor! trai - tor!

f

Allegro.

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Donna Anna and Zerlina.

Donna Elvira.

Don Octavio.

Masetto.

Tre - ma, tre - ma,
Trem - ble, trem - ble,

Tre - ma, tre - ma,
Trem - ble, trem - ble,

Tre - ma, tre - ma,
Trem - ble, trem - ble,

Tre - ma, tre - ma,
Trem - ble, trem - ble,

Allegro.

sce - le - ra-to! tre - ma,
vile be - tray-er! trem - ble,

sce - le - ra-to! tre - ma,
vile be - tray-er! trem - ble,

sce - le - ra-to! tre - ma,
vile be - tray-er! trem - ble,

Don Giovanni. *sotto voce*

È con-fu - sa la mia te-sta.
Not my cus - tom'tis to tremble.

Leporello. *sotto voce*

È con-fu - sa la sua te-sta.
Not his cus - tom'tis to tremble.

f Masetto.

sce - le - ra-to! tre - ma,
vile be - tray-er! trem - ble,

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f

A. Z. tre - ma, sce - - le - ra-to, sa - prà
trem - ble, vile be - tray-er! To the

E. tre - ma, sce - - le - ra-to, sa - prà
trem - ble, vile be - tray-er! To the

O. tre - ma, sce - - le - ra-to, sa - prà
trem - ble, vile be - tray-er! To the

G. - - - - -

Non sò più quel ch'io mi
What a storm on him has

L. - - - - -

Non sa più quel ch'ei si
What a storm on him has

M. tre - ma, sce - - le - ra-to, sa - prà
trem - ble, vile be - tray-er! To the

f *p*

D. Anna, D. Elvira and Zerlina.

A. Z. to - sto il mondo in - te - ro il mi - sfa - to or - ren - do e - ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will - name thee, Be thou
Don Octavio.

O. to - sto il mon - do in - te - ro il mi - sfa - to or - ren - do e - ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will - name thee, Be thou

G. fac - cia, e un or - ri - bi - le tem - pe - sta mi - nac - ciando, o Dio, mi
brok - en I no longer can dis - sem - ble, 'Tis a scrape, up - on my

L. fac - cia, e un or - ri - bi - le tem - pe - sta mi - nac - ciando, o Dio, lo
brok - en He no longer can dis - sem - ble, 'Tis a' scrape, up - on my

M. to - sto il mon - do in - te - ro il mi - sfa - to or - ren - do e - ne - ro, la tua
world we will pro - claim thee, As a vil - lian men will - name thee, Be thou

f

A.
E.
Z.

fie-ra cru - del - tà, la tua fie - ra cru - del - tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

O.

fie-ra cru - del - tà, la tua fie - ra cru - del - tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

G.

va!
word!

E con-fu - sa
Not my cus-tom

L.

va!
word!

E con-
Not his

M.

fie-ra cru - del - tà, la tua fie - ra cru - del - tà!
ev-er-more ab-horr'd, be thou ev - er - more ab-horr'd!

cresc. *p*

A.
E.
Z.

Tre - ma!
Trai - tor!

O.

Tre - ma!
Trai - tor!

G.

lamia te - sta, non sò più quel ch'io mi fac-cia, e un or -
'tis to tremble, I no longer can dis-sem-ble, Tem - pest

L.

fu - sa la sua te - sta, non sa più quel ch'ei si fac - cia, e un or -
cus - tom 'tis to trem-ble, He no longer can dis-sem-ble, Tem - pest

M.

Tre - ma!
Trai - tor!

tre - ma!
trai - tor!

v/ns *2* *cresc.*

A. Z. tre - ma, tre - - -
Trem - ble, trem - - -

Donna Elvira. tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,

Don Octavio. tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,

G. ri - bi - le tem - pe - sta mi - nac - cian - do, o Dio, mi va.
wild around me gathers, All my sense it doth ap - pal.

L. ri - bi - le tem - pe - sta mi - nac - cian - do, o Dio, lo va.
wild around him gathers, All his sense it doth ap - pal.

M. tre - ma, tre - ma, tre - ma,
Trem - ble, trem - ble, trem - ble,



A. Z. - - ma sce - le - ra - to!
- - ble vile be - tray - er!

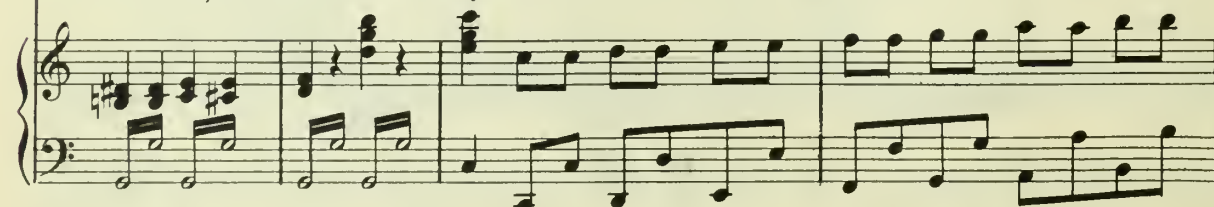
E. tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!

O. tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!

G. È con - fu - sa la mia fe - sta, non sò più quel ch'io mi
But my courage ne'er for-sook me, And I'll face the matter

L. È con - fu - sa la sua fe - sta, non sa più quel ch'ei si
But his courage ne'er for-sook him, He will face the matter

M. tre - ma, o sce - le - ra - to!
trem - ble, oh vile be - tray - er!



D. Anna, D. Elvira and Zerlina.

A. E. Z. O - di il tuon del-la ven - detta!
Fear the wrath of heav'n of - fended!

Don Octavio.

O. O - di il tuon del-la ven - detta!
Fear the wrath of heav'n of - fended!

G. faccia, e un or - ri - bi - le tempe - sta minacciando, o Dio, mi
boldly, All their threats shall not withhold me, Tho' a sign from heav'n should

L. faccia, e un or - ri - bi - le tempe - sta minacciando, o Dio, lo
boldly, All their threats shall not withhold him, Tho' a sign from heav'n should

M. O - di il tuon del-la ven - detta!
Fear the wrath of heav'n of - fended!

A. E. Z. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in
Fear the wrath of heav'n of - fend - ed, Fear its thun - ders o'er thee

O. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in
Fear the wrath of heav'n of - fend - ed, Fear its thun - ders o'er thee

G. va! (Don Giovanni, behind whom Leporello shelters himself, attempts to clear a path for himself with
fall! his sword, but is hindered by Don Octavio.)

L. va!
fall!

M. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in
Fear the wrath of heav'n of - fend - ed, Fear its thun - ders o'er thee

A.
Z.

tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will

O.

tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will

M.

tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
breaking, That thy reck-less course o'er - tak - ing, On thy guilt - y head will

A.
Z.

drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!

O.

drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!

Don Giovanni.

G.

È con-fu - sa la mia te - sta,
Not my cus - tom 'tis to trem-ble,

Leporello.

L.

È con-fu - sa la sua
Not his cus - tom 'tis to

Masetto.

M.

drà, il suo ful - mi - ne ca - drà!
fall, On thy guilt - y head will fall!

A.
E.
Z.
O.
G.
L.
M.

tre - ma!
Trai - tor!

tre - ma!
Trai - tor!

non sò più quel
I no lon - ger

ch'io mi fac - cia,
candissem - ble,

e un or - ri - bi - le tem -
Tem - pest wild a - round me

te - sta,
tremble,

non sa più quel
He no lon - ger

ch'ei si fac - cia, e un or - ri - bi - le tem -
can dis - sem - ble, Tem - pest wild a - round him

Tre - ma!
Trai - tor!

tre - ma!
trem - ble!

cresc.

A.
Z.
E.
O.
G.
L.
M.

Donna Anna.

tre - ma, tre - - - - - ma,
Trem - ble, trem - - - - - ble,

Zerlina.

tre - ma, tre - - - - - ma, o
Trem - ble, trem - - - - - ble,

Donna Elvira.

tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, trem - ble, trem - ble, trem - ble, O

Don Octavio.

tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, trem - ble, trem - ble, trem - ble, O

pe - sta mi - nac - cian - do, o Dio, mi - va!
gathers, All my sense it doth ap - pal!

pe - sta mi - nac - cian - do, o Dio, lo - va!
gathers, All his sense it doth ap - pal!

tre - ma, tre - ma, tre - ma, tre - ma, o
Trem - ble, tremble, trem - ble, tremble, O

A.
E.
Z.

sce - le - ra - to!
vile be - trayer!

0 - di il
Fear the

Z.

sce - le - ra - to!
vile be - trayer!

E.

sce - le - ra - to!
vile be - trayer!

O.

sce - le - ra - to!
vile be - trayer!

0 - di il
Fear the

G.

È confu - sa la mia te - sta, non sò più quel ch'io mi faccia,
But my courage ne'er for-sook me, And I'll face the matter boldly,

L.

È confu - sa la sua te - sta, non sa più quel ch'ei si faccia,
But his courage ne'er for-sook him, And he'll face the matter boldly,

M.

sce - le - ra - to!
vile be - trayer!

0 - di il
Fear the

tr

A.
E.
Z.

tuon del - la ven - det-ta!
wrath of heav'n of - fended!

O.

tuon del - la ven - det-ta!
wrath of heav'n of - fended!

G.

e un or - ri - bi - le tem - pe - sta mi - nacciando, o Dio, mi
all their threats shall not withhold me, Tho' a sign from heav'n should

L.

e un or - ri - bi - le tem - pe - sta mi - nacciando, o Dio, lo
all their threats shall not withhold him, Tho' a sign from heav'n should

M.

tuon del - la ven - det-ta!
wrath of heav'n of - fended!

A. E. Z. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
 Fear the wrath of heav'n of - fend - ed, Fear its thunders o'er thee

O. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
 Fear the wrath of heav'n of - fend - ed, Fear its thunders o'er thee

G. - - - - -

va!
 fall!

L. - - - - -

M. O - di il tuon del - la ven - det - ta, che ti fi - schia in - tor - no in -
 Fear the wrath of heav'n of - fend - ed, Fear its thunders o'er thee

tr

A. E. Z. tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
 breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

O. tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
 breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

M. *Masotto.* tor - no, sul tuo ca - po in que - sto gior - no il suo ful - mi - ne ca -
 breaking, That thy reckless course o'er - tak - ing, on thy guilt - y head will

tr

A. E. Z. drà, sì, ca - drà, il suo ful - mi - ne ca - drà!
 fall, on thy head, on thy guilt - y head will fall!

O. drà, sì, ca - drà, il suo ful - mi - ne ca - drà!
 fall, on thy head, on thy guilt - y head will fall!

M. G. drà, sì, ca - drà, il suo ful - mi - ne ca - drà! Ma non
 fall, on thy head, on thy guilt - y head will fall! No, my

vln
p

A.
E.
Z.

O - di il tuon!
On thy head

O.
O - di il tuon!
On thy head

G.
man - ca in me co - rag - gio, non mi
cour - age ne'er for-sook me, And I'll
Leporello.

L.
Ma non manca in lui co-rag-gio,
No, his courage ne'er forsook him,

Masetto.

M.
O - di il tuon!
On thy head

f *p*

A.
E.
Z.

più stretto
O - di il tuon!
They will fall!

O.
O - di il tuon!
They will fall!

G.
per - do, o mi con-fon - do. Se ca -
face the mat - ter bold - ly, All their

L.
non si per-do, o si con-fon - do. Se ca -
And he'll face the matter bold - ly. All their

M.
O - di il tuon!
They will fall!

f *ff più stretto*

Bassi

A. F. Z.
Sul tuo ca-po in que-sto gior-no il suo ful-mi-ne cadrà, il suo ful-mi-
Fear the wrath of heav'n of-fend-ed, That thy reckless course o'ertaking, Up-on thy

O.
Sul tuo ca-po in que-sto gior-no il suo ful-mi-
Fear the thun-ders of heav'n of-fend-ed, That up-on thy

G.
des-se an-co-ra il mon-do, ca-desse an-co-ra il mon-do, nul-la mai te-mer, te-
threats shall not withhold me, their threats shall not withhold me, Tho'a sign, a sign from

L.
des-se an-co-ra il mon-do, ca-desse an-co-ra il mon-do, nul-la mai te-mer, te-
threats will not withhold him, their threats will not withhold him, Tho'a sign, a sign from

M.
Sul tuo ca-po in que-sto gior-no il suo ful-mi-
Fear the thun-ders of heav'n of-fend-ed, That up-on thy

A. F. Z.
ne ca-drà, sul tuo ca-po in que-sto gior-no, il suo ful-mi-ne ca-
head will fall, Fear the wrath of heav'n of-fend-ed, That thy reckless course o'er

O.
ne ca-drà, sul tuo ca-po, in que-sto gior-no,
head will fall, Fear the thun-ders of heav'n of-fend-ed,

G.
mer mi fa, se ca-desse an-co-ra il mon-do, se ca-desse an-co-ra il mon-do,
heav'n should fall, All their threats shall not withhold me, all their threats shall not withhold me,

L.
mer lo fa, se ca-desse an-co-ra il mon-do, se ca-desse an-co-ra il mon-do,
heav'n should fall, All their threats will not withhold him, all their threats will not withhold him,

M.
ne ca-drà, sul tuo ca-po, in que-sto gior-no,
head will fall, Fear the thun-ders of heav'n of-fend-ed,

A.
F.
Z. *drà, il suo ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà, il suo*
taking Up - on thy head will fall, On thy guilt-y head will fall, on thy

O. *il suo ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà, il suo*
That up - on thy head will fall, On thy guilt-y head will fall, on thy

G. *nul-la mai te-mer, te-mer mi fa, nul-la mai te-mer mi fa, nul-la*
Tho' a sign, a sign from heav'n should fall, tho' a sign from heav'n should fall, tho' a

L. *nul-la mai te-mer, te-mer lo fa, nul-la mai te-mer lo fa, nul-la*
Tho' a sign, a sign from heav'n should fall, tho' a sign from heav'n should fall, tho' a

M. *il suo ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà, il suo*
That up - on thy head will fall, On thy guilt-y head will fall, on thy

A.
F.
Z. *ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà!*
guilt-y head will fall, on thy guilt-y head will fall!

O. *ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà!* (Don Giovanni, seizing Leporello by the
guilt-y head will fall, on thy guilt-y head will fall! collar, and pushing him on before, makes
his way through the peasants pressing
upon him, and exit.)

G. *mai te-mer mi fa, nul-la mai te-mer mi fa!*
sign from heav'n should fall, tho' a sign from heav'n should fall!

L. *mai te-mer lo fa, nul-la mai te-mer lo fa!*
sign from heav'n should fall, tho' a sign from heav'n should fall!

M. *ful-mi-ne ca - drà, il suo ful-mi-ne ca - drà!*
guilt-y head will fall, on thy guilt-y head will fall!

Act II.

No 14. "Eh via, buffone, eh via.,"

Duet.

Scene.— A Street.

Allegro assai.

Don Giovanni.

Leporello.

Voice. G.
L.Ob. Corni
& str.

Str.

Piano.

Eh via, buf-fo-ne, eh via, buffo-ne, non mi sec-car! No, no, pa-
I'll not be-lieve thee, I'll not believe thee! Whate'er thou say! I would not

dro-ne, no, no, pa-dro-ne! non vo' re-star! Sen-ti-mi ami-co_ Vo' andar, vi
grieveye, I would not grieveye, but I'll not stay! Do I ill-use thee? Pray, sir, ex-

di-co! Va chi ti ho fatto, che vuoi la-sciar-mi? Oniente affat-to, qua-si ammaz-
cuse me. My wrath I'll stifle, say what has chill'd thee? Oh, a mere trifle, You've near-ly

Va che sei mat-to, va che sei matto, matto, matto, fu per bur-lar.
Thou fool-ish fel-low, thou fool-ish, foolish, foolish fel-low, 'Twas all in fun.

zar-mi. Ed io non
kill'd me. Such fun I

G. -

L. bur-lo, ed io non bur-lo, bur-lo, bur-lo, ma vo-glio an-dar!
like not, such fun I like not, no, I thank you, With me you've done!

fo-ne, sen-ti-mi, a-mi-co; va che sei mat-to, va che sei
lieve thee, Do I ill-use thee! Thou fool-ish fel-low, thou foolish

No, no, pa-dro-ne! vo'an-dar, vi-di-co, No,
I would not grieve ye, pray, sir, ex-cuse me, No,

mat-to, va che sei mat-to, va che sei mat-to, mat-to, mat-to, matto!
fel-low, thou fool-ish fel-low, thou fool-ish, fool-ish, fool-ish, fool-ish fel-low!

no, no, no, no, no, no, no, no, no, no, no, no, no, no,
no, no, no, no, no, no, no, no, no, no, no, no, no, no,

Va che sei mat-to, va che sei
Thou fool-ish fel-low, 'twas all in

no, no, no, no, no, no, non vo're-star, no, non vo're-star, sì,
no, no, no, no, no, no, Such fun I like not, With me you've done, yes,

G. mat-to, va che sei mat-to, va che sei mat-to, mat-to, mat-to, mat-to!
fun, it was all in fun, it was all in fun, thou fool-ish, fool-ish fel-low!

L. sì, yes, sì, yes, sì, yes, sì, sì, sì, sì, sì,
no, no, in-deed, in -

cresc. *f* *p*

G. Eh via, buf-
Do I ill -

L. sì, sì, sì, sì, sì, sì, sì, voglio an-dar, sì, sì, voglio an-dar! no, no, pa-
deed you must excuse me, such fun I like not, With me you've done. Pray, sir, ex -

cresc. *f* *p*

G. fo - ne, buf - fo - ne, non mi sec - car. Va che sei mat-to, va che sei
use thee, ill - use thee? 'Twas all in fun, thou fool-ish fel-low, thou fool-ish

L. dro-ne, no, no, pa-dro-ne, non vo' re - star! ed io non bur-lo, ed io non
cuse me, pray, sir, ex-cuse me. With me you've done, such fun I like not, such fun I

cresc. *p* *cresc.*

G. matto, fu per bur-lar, fu per bur-lar, fu per bur-lar, fu per bur-lar!
fel-low, 'Twas all in fun, 'twas all in fun, 'twas all in fun, 'twas all in fun!

L. burlo, ma voglio andar, ma voglio andar, ma voglio andar, ma voglio andar!
like not, With me you've done, with me you've done, with me you've done, with me you've done!

p *f* *f* *f*

(Lep. tries to go, Don Giovanni detains him.)

f

Don Giovanni. Leporello. Don Giovanni. (gives him money.) Lep. Don G.

L. Lepo-rel-lo! Si-gno-re! Vien qui, fac-cia-mo pa-ce, pren-di! Co-sa? Quattro
 Le-po-rel-lo! I hear, sir. Come here, this will make peace be-tween us. What, sir? Four gold

Leporello. (counting it.)

G. doppie. Oh, sen-ti-te, per que-sta vol-ta la ce-ri-mo-nia accet-to; ma
 L. piec-es. Oh, now lis-ten, This is the last time I'll take such com-pen-sa-tion, you'll

L. non vi ciav-vez-za-ste; non cre-de-sti di se-dur-re i miei pa-ri, co-me le
 find your-self mis-ta-ken, if you think to soothe a man of my met-tle like those poor

Don Giovanni.

L. don-ne, a for-za di da-na-ri. Non, par-liam più di
 G. wom-en, by coin and emp-ty phras-es. There's e-nough on that

Leporello.

G. ciò! ti ba-sta l'a-ni-mo di far quel ch'io ti di-co? Pur-
 L. score! Say, are you read-y now to do me a small ser-vice? So

Don Giovanni.

L. chè la-sciam le don-ne. La-sciar le don-ne? paz-zo! la-sciar le
 G. you give up the wo-men. Give up the wom-en! Mad-man! Give up the

G. don-ne! Sai ch'el-le per me son ne-ces-sa-rie più del pan che man-gio, più del-
 L. wom-en! They're my first ne-ces-si-ty of life, more than the bread that feeds me, or the

Leporello.

G. l'a-ria che spi-ro! E a-ve-te co-re d'in-gan-nar-le poi
 L. air I am breath-ing. Is't your in-ten-tion they shall all be de-

Don Giovanni.

L. G. tut - te? E tut - to a - mo - re, chi a u - na so - la è fe - de - le, ver - so l'al - tre è cru -
ceiv'd thus? For love I do it. Who to one is de - vot - ed, to the rest must be

G. de - le; io che in me sen - to sì e - ste - so sen - ti - men - to, vo' be - ne a tut - te
faith - less; mine is a heart of such in - fi - nite af - fec - tion, there is not one I

G. quan - te; le don - ne poi - ché cal - co - lar non san - no, il mio buon na - tu -
love not; and yet the wom - en, dear un - reas'n - ing crea - tures, my hap - py dis - po -

Leporello.

L. G. ral chia - ma - no in - gan - no. Non ho ve - du - to ma - i na - tu - ra - le più
si - tion call de - ceiv - ing. In - deed I can not fol - low such a huge dis - po -

Don Giovanni. (confidentially.)

L. G. va - sto, e più be - ni - gno! Or - sù, co - sa vor - re - ste? O - di! ve - de - sti
si - tion for deeds of kind - ness; but what is your small service? Listen! say, have you

Leporello.

Don Giovanni. (ar-

L. G. tu la ca - me - rie - ra di Donn' El - vi - ra? Io, no. Non hai ve -
seen the pret - ty dam - sel of Donna El - vi - ra? Not I. It is your

dently.)

G. du - to qualche co - sa di bel - lo, ca - ro il mio Le - po - rel - lo; o - ra io con
loss then not to see what is charm - ing, my so - ber Le - po - rel - lo; with her this

G. le - i vo' ten - tar la mia sor - te, ed ho pen - sa - to, giac - che siam ver - so se - ra per a - guz -
instant I would fain try my fortune, and it has struck me, as ev'ning is upon us, I would make the

G. *zar - le me - glio l'ap - pe - ti - to di pre - sen - tar mi a lei col tuo ve -*
jest both new and more di - vert - ing, if I put on thy cloak in this ad -

Leporello. Don Giovanni.
 G. *sti - to. E per - chè non po - tre - ste pre - sen - tar - vi col vo - stro? Han po - co*
 L. *ven - ture. I can see no oc - ca - sion for this strange mas - que - rad - ing! A - las, a*

(takes off his cloak.) Lep.
 G. *cre - di - to con - ten - te di tal ran - go gli a - bi - ti si - gno - ri - li. Sbri - ga - ti, vi - a! Si -*
 L. *gen - tle - man is apt to be sus - pected by people of her sta - tion. Give it me, make haste! Oh*

Don Giovanni. (angrily.) (they exchange cloaks and hats.)
 L. *gnor, per più ra - gio - ni - Fi - ni - sci - la! Non soffro op - po - si - zio - ni!*
 G. *sir, for sev'ral rea - sons - De - lay me not! De - lays in love are treas - ons!*

Nº 15. "Ah, taci, ingiusto core..."

Trio.

Donna Elvira. (at the window.) Don Giovanni. Leporello. (It gradually becomes dark.)

Andantino. Donna Elvira.
 E. *Ah, ta - ci, in - giu - sto co - re!*
Oh hush, sad heart, from griev - ing!

E. *Non pal - pi - tar mi in se - no! è un*
Thy days of joy are o - ver, The

F. *empio, è un tra-di-to-re, è col - pa a-ver pie -*
traitor with wiles de-ceiving, Hath broke my heart in

Wind & Bass VI.
mf p mf p

E. *Leporello. (aside to Don G.)*
tà, è col - pa a-ver ple - tà. Zit-to! di Donna El-
twain, hath broke my heart in twain. Soft-ly, 'tis Donna El-

CRESC.
p

L. *Don Giov. (aside to Leporello)*
vi - ra, Si - gnor, la vo-ce io sen - to! Co-glie-re io vo'il mo -
vi - ra, Per-chance you might re - gain her. Thou here a while de -

Fag. Bassi & Viola.

G. *men - to, tu fer - ma - ti un po' là! tu fer - ma - ti un po'*
tain her, I'll soon come back a - gain, I'll soon come back a -

Fag. Bassi & Viola.

G. *(stands behind Leporello.) (making appropriate*
là! gain.) El - vi - ra, i - do - lo mi - o,
El - vi - ra, hear my sighing!

tr. Wind.

G. *gestures with Leporello's arms)*
El - vi - ra, i - do - lo mi - o!
El - vi - ra, hear my sigh - ing!

Strs. tr. sf

Donna Elvira.

E. *Non è co-stui l'in-gra-to?*
 G. *Don Giovanni. Ah is it thou, un-grateful?*

Sì, vi - ta mi - a, son'
 'Tis I, and fond - ly re-

mf p mf p

Strings & Cor sustain.

E. *Donna Elvira.*
 G. *Don Giovanni.* Nu - mi, che strano effe - to
 Strangely his words af - fect me.

i - o, e chie - do ca - ri - tà.
 ly - ing, My love thou'lt not dis - dain.

L. Leporello. (aside)
 Sta-te a ve-der la
 She must be of the

cl. Fag.

E. *mi si ri-sveglia in pet-to, mi si ri-sve - glia in pet - to!*
 Love, oh do thou di - rect me! Love, oh do thou di - rect me! (poking)

G. *Di - Oh*

(crossly, to Don Giovanni)
 L. paz - za, che ancor gli cre - de - rà, gli cre - de - rà, gli cre - de - rà.
 mad - dest, in him to trust a - gain, in him to trust, to trust a - gain.

Leporello in the ribs, and making more animated gestures)

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G. scen - di, o gio - ja bel - la, o gio - ja
come in beau - ty beam - ing, In beau - ty

bel - la! ve - drai che tu sei quel - la, che a -
beam - ing, Oh come thro' star - light gleam - ing, My

do - ra l'al - ma mi quit - a, pen - ti - to io
ten - der love re - quit - ing, Oh, come o'er this

Donna Elvira.

E. No, non ti cre-do, o bar - ba-ro!
Oh, ne'er can I believe a-gain!

G. so heart - no già! Ah,
to reign! Ah,

Tutti.

E. no, non ti cre-do, o bar - ba-ro!
Oh, ne'er can I be - lieve again!

G. cre - de - mi! ah,
do believe! Ah,

cre - de - mi! ah,
do believe! Ah,

E. non ti cre - do! Se se-gui-ta-te, jo ri - do!
 L. ne'er be - lieve thee! I cannot keep from laughing!

G. cre - de - mi! o m'uc - ci - do! (excitedly, almost in tears,) o m'uc -
 do be - lieve! I con - jure thee! I con -

cresc. *p* *mf*

G. ci - do! ah m'uc - ci - do!
 jure thee! I con - jure thee!

L. *Leporello.* se se-gui-ta-te, jo ri - do! se se-gui-ta-te, jo ri - do, ri - do, ri - do,
 I cannot keep from laughing! I cannot keep from laughing, oh, I cannot

p *mf* *p* *un poco cresc.*

G. i - do-lo mio, vien qua!
 Ah, do not think I feign!

L. ri - do, ri - do, ri - do, ri - do, ri - do, ri - do, ri - do!
 no, I cannot, cannot, cannot, cannot keep from laughing!

mf *tr.*

E. *Donna Elvira.* Dei, che ci-men-to è questo! non sò s'io va - do, o
 For this my heart has panted! Shall I refuse or

G. Spe - ro che ca - da presto! che bel col - pet - to è
 She thinks I have re-canted! Poor girl, she's quite en-

L. Già quel men - da - ce labbro tor-na a se - dur co -
 Great is the pow'r of lying! Tru-ly the trick is

tr.

E. re - sto? ah pro - teg - ge - te
grant it? By some en - chantment

G. que - sto? più fer - ti - le ta - len - to del mio no non si
chanted! To trick a thousand others, I feel quite in the

L. ste - i, deh pro - teg - ge - te, oh
clev - er, No great en - deavor now

E. vo - i la mia cre - du - li - tà, cre - du - li -
spell - bound, Quite fled is my dis - dain, is my dis -

G. dà, più fer - ti - le ta - len - to, no, del mio no non si
vein, to trick a thousand others, yes, I feel quite in the

L. De - i! la sua cre - du - li - tà, cre - du - li -
needs it Her sil - ly heart to gain, her heart to

E. tà! Dei, che cimen - to è questo, Dei, che cimen - to è questo, non sò s'io
dain! For this my heart has panted, for this my heart has panted, Shall I re -

G. dà! Spe - ro che ca - da pre - sto! che bel col - pet - to è
vein! She thinks I have re - canted! Poor girl, she's quite en -

L. tà! gain! Già quel men - da - ce
Great is the pow'r of

E. va-do, non sò s'io re-sto! Dei! che ci-men-to è que-sto, non sò s'io va-do, o
fusenow, or shall I grant it? For this my heart has panted, Shall I re-fuse or

G. que-sto, che bel col-pet-to, spe-ro che ca-da pre-sto, che bel col-pet-to è
chanted, she's quite en-chanted. She thinks I have re-cant-ed, Poor girl, she's quite en-

L. labbro torna a se-dur co-ste-i; già quel men-da-ce labbro tor-na a se-dur co-
ly-ing, Truly the trick is clever, great is the pow' of ly-ing, tru-ly the trick is

cresc. *f* *p*

E. re-sto! Ah pro - teg - ge-te
grant it? By some en - chantment

G. que-sto! più fer-ti-le ta-len-to del mio no non si
chanted! To trick a thousand others I feel quite in the

L. ste-i, deh pro - teg - ge-te oh
cle-ver, No great en - deavor now

sf *p* *mf* *mf* *p*

E. voi la mia cre-du-li-tà, cre-du-li-tà, la
spell-bound, quite fled is my dis-dain, is my dis-dain, quite

G. dà, più fer-ti-le ta-len-to, no del mio, no, non si dà,
vein, to trick a thousand others, yes, I feel quite in the vein,

L. De-i, la sua cre-du-li-tà, cre-du-li-tà,
needs it Her sil-ly heart to gain, her heart to gain,

mf *p*

(disappears from the window) 171

E. mia cre-du-li-tà, la mia cre-du-li-tà!
fled is my dis-dain, quite fled is my dis-dain!

G. no non-si dà, no non-si dà!
quite in the vein, quite in the vein.

L. cre-du-li-tà, cre-du-li-tà!
her heart to gain, her heart to gain.

p cresc. p pp

Recit.
Don Giovanni. (in great spirits.) Leporello. Don Giov.

G. A-mi-co, che ti par? Mi par che abbiate un' a-ni-ma di bronzo. Va
Well, am I not in luck? You may be luck-y, but you've a heart of marble. Come,

(pointing at the window)

G. là, che seil gran gonzo! A-scol-ta be-ne: quan-do co-stei qui vie-ne,
come, you're grow-ing prosy! now learn your part, Sir; when she makes her ap-pear-ance,

G. tu cor-ri ad ab-brac-ciar-la, fal-le quat-tro ca-rez-ze, fin-gi la vo-ce
run to her and em-brace her, do not spare your caress-es, em-u-late well your

G. mi-a: poi con bell' ar-te cer-ca te-co con-dur-la in al-tra
mas-ter; next you must find a pre-text that calls you both off to some

Leporello. Don Giovanni. Leporello.

G. par-te. Ma, Si-gno-re Non più re-pli-che! E se poi mi co-no-sce?
distance. But supposing That is settled, then. And should she re-cog-nize me?

Don Giovanni.

(softly)

Non ti co - no - sce - rà, se tu non vuo - i; zit - to: ell' a - pre, ehi, giu - di - zio!
 If she should re - cognize you, you're a blockhead. Si - lence, she's coming, now, attention.

He runs off to the side, leaving Leporello alone; Donna Elvira enters from the house, and advances to meet Leporello; Don Giovanni watches their movements from the side.

Donna Elvira. (to Leporello) Don Giovanni. (aside) Leporello. (aside) Donna Elvira.

Ec - co mi a vo - i. (Veg - gia - mo che fa - rà.) (Che imbroglio!) Dunque cre - der po -
 Once more we meet, then. (I'll stay a while and watch.) (Confound it!) Say, oh dare I be -

tro che i pianti mie - i ab - bian vin - to quel cor? dunque pen - ti - to, l'a - ma - to Don Gio -
 lieve that my de - vot - ion has at length touch'd thy heart? And now re - pentant, my dear - ly lov'd Gio -

Leporello. (imitating D. G.'s voice.) Donna Elvira.

vanni, al suo do - ve - re, e all' a - mor mio ri - tor - na? Sì, ca - ri - na! Cru -
 vanni, to me return - ing, once more to joy re - stores me? Yes, my treasure! Ah

de - le! se sa - pe - ste quan - te la - gri - me e quan - ti sos - pir voi mi co -
 faithless! I'll not tell thee all the mis - er - y, the sighs and the tears that thou hast

Leporello. Donna Elvira. Leporello.

sta - te! Io, vi - ta mi - a? Vo - i. Po - ve - ri - na!
 cost me! I, love - ly crea - ture? Who else? Oh poor dar - ling!

Donna Elvira. Leporello. Donna Elvira.

quanto mi di - spia - ce! Mi fug - gi - re - te più? No, mu - so bel - lo! Sa - re - te sem - pre
 'Twas too bad to do so. You'll leave me nev - er - more? No pret - ty crea - ture! And you are mine for

Leporello. (sighing) Donna Elvira. Leporello. (aside)

mi - o? Sempre! Ca - ris - si - mo! Ca - ris - si - ma! (la bur - la mi dà gu - sto.)
 ever? Ev - er! How dear you are! How ver - y dear! (this part is not un - pleasant.)

Donna Elvira. Leporello. Donna Elvira. (embracing him)

E. L. Mio te - so - ro! Mia Ve - ne - re! Son per voi tut - ta
My be - lov'd one! Oh yes, my dear! How I love thee thou

Leporello. Don Giovanni. Donna Elvira.

E. L. G. fo - co. Io tut - to ce - ne - re. (Il bir - bo si ri - scal - da.) E
know - est. I love you dread - ful - ly. (It seems the ras - cal's warm - ing.) You'll

Leporello. Donna Elvira. Leporello.

E. L. non m'in - gan - ne - re - te? No, si - cu - ro. Giu - ra - te - mi. Lo
nev - er - more de - ceive me? Nev - er, nev - er. Then swear it me. By

L. giu - ro a que - sta ma - no, che ba - cio con tra - spor - to, e a quei bei
this white hand I swear it, which if you please I'll kiss, dear, by those bright

Donna Elvira. (escapes with Leporello)

E. Oh Nu - mi!
O heav - en!

L. G. Don Giovanni. (pretends to waylay them) Leporello. D. Giov.

lu - mi. Ih, eh, ah, ah; sei mor - to! Oh Nu - mi! Ih,
eyes! Ih, eh, ah, ah; sur - rend - er! O heav - en! Ih,

G. (taking up the

eh, ih, eh, ah, ah! Par che la sor - te mi se - con - di; veg - gia - mo!
eh, ih, eh, ah, ah! Now fortune help me to persuade her; all's qui - et.

mandolin which Leporello left leaning against the house)

G. Le fi - ne - stre son que - ste; o - ra can - tia - mo.
This, I think, is the win - dow; Ill se - re - nade her.

Nº 16. "Deh vieni alla finestra.,

Allegretto.

Canzonetta.

Don Giovanni.

G. *staccato*
Mandoline
p
Str. pizz.

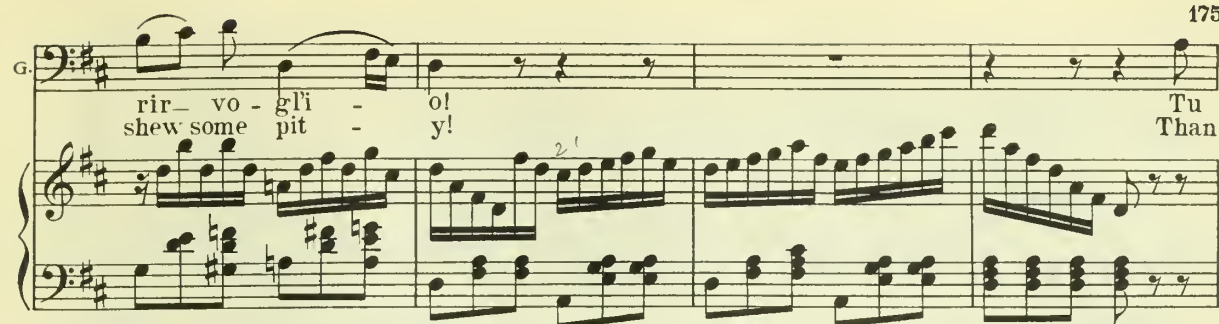
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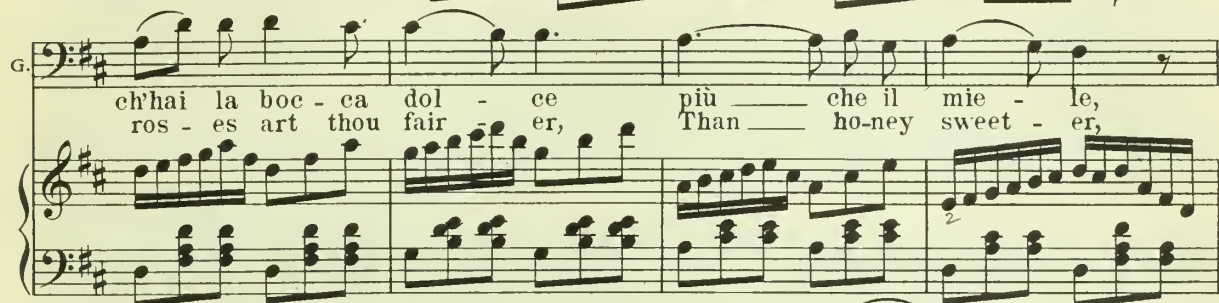
vie-nial-la fi-ne-stra, o mio te-so-ro, deh
out thy casement glanc-ing, Oh smile up-on me, With

vie-nia con-so-lar il pian-to mi-o.
sighs of hap-less love I sing this dit-ty.

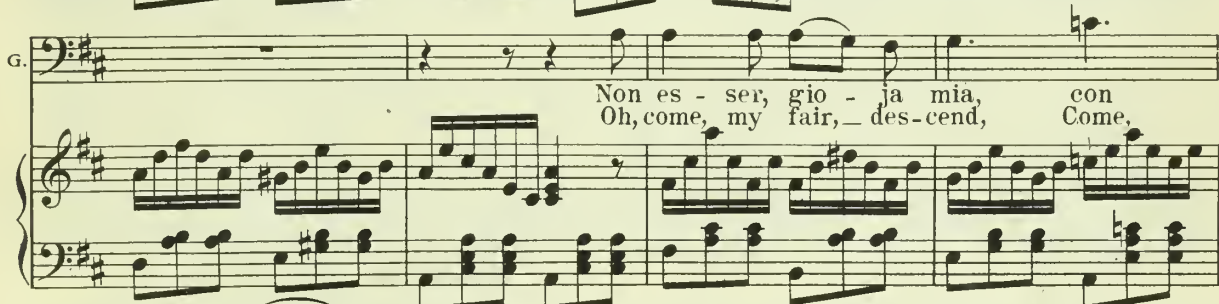
Se ne-ghia me-di dar qual-
Thy bo-som I would move, Thou

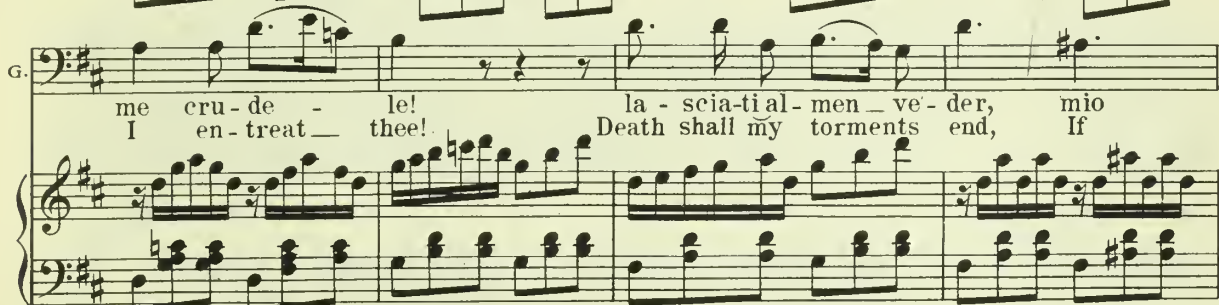
che ri-sto-ro, da-van-tiaglio-chi tuoi mo-
hast un-done me, Oh grant the pray'r of love, and

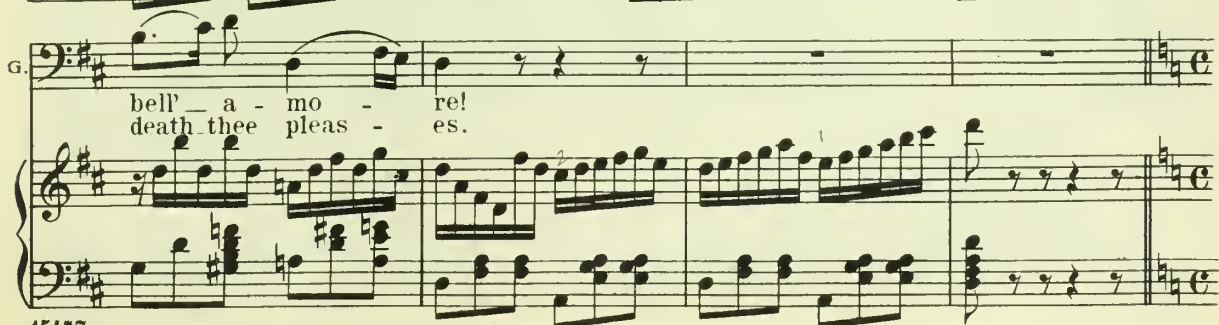
G. 
 rit - vo - gli - ol! Tu
 shew some pit - y! Than

G. 
 ch'hai la boc - ca dol - ce più che il mie - le,
 ros - es art thou fair - er, Than ho-ney sweet - er,

G. 
 tu cheil zuc-che - ro por - ti in mez - zoal co - re!
 Bal - mier 'tis when thou sigh-est than west-ern breez - es!

G. 
 Non es - ser, gio - ja mia, con
 Oh, come, my fair, - des-cend, Come,

G. 
 me cru - de - le! la - scia-ti al - men - ve - der, mio
 I en - treat - thee! Death shall my torments end, If

G. 
 bell' a - mo - re!
 death thee pleas - es.

Recit. (Don Giovanni; afterwards Masetto, armed with gun and pistol, and some armed villagers.)

Don Giovanni. Masetto. (to the

G. Vè gen-te al-la fi - nes-tra: sa-rà des-sa! Zi, zi! Non ci stan -
 M. There's some one at the win-dow; ist my char-mer? 'St, 'st! Come on and

peasants.) Don Giovanni. (aside.) Masetto.

G. chia-mo; il cor mi di-ce che tro-var-lo dob - biam. (Qual-cu - no par-la!) Fer -
 M. fear not; I have a no-tion that we may find him here. (There's some one speak-ing.) Hush,

Don Giovanni. (folding his cloak closer, and pulling hat over eyes.)

G. ma - te - vi; mi pa - re che al-cu-no qui si muo-va. (Se non fal-lo, è Ma-set-to!)
 M. what was that? it seem'd as if I heard some one whis-per. (As I live, that's Ma-set-to!)

Masetto. (aloud.) (to the peasants.) (louder.)

G. Chi va là? non ri-spon-de; a - ni - mo, schioppo al mu - so! Chi va
 M. Who goes there? No one an-swers, bold - ly now, gun to should-er! Who goes

Don Giovanni. (aside.) (imitating the voice of Leporello.)

G. là! (Non è so - lo; ci vuol giu - di - zio.) A - mi - cil! (Non mi
 M. there? (There are sev'-ral, I must be cau-tious.) Good com-rades, (that be -

Masetto. (astonished.)

G. vo - glio sco-prir.) Sei tu Ma - set - to? Ap - pun - to quel - lo: e
 M. gin-ning's not bad.) Sure that's Ma - set - to? You're not far out there: and

Don Giovanni. Masetto.

G. tu? Non mi co - no - sci? il ser-vo son io di Don Gio-van-ni. Le - po -
 M. you? Why, don't you know me? The ser-vant am I of Don Gio-van-ni. Le - po -

Don Giovanni.

G. rel - lo! ser-vo di quell' in - de - gno ca - va - lie - re! Cer - to;
 M. rel - lo! ser-vant of that dis - hon - or - a - ble vil - lain? A - las,

Masetto.

G. *M.*
 di quel bric-co-ne! Di quell' uom sen-za o-no-re: ah,
 of that same ras-cal. Say: that man lost to all hon-our: Ah,

M.
 dimmi un po-co, do-ve pos-siam tro-var-lo; lo cer-co con co-stor per tru-ci-dar-lo.
 then you just can tell me where we may find him; these friends and I are seek-ing him to kill him.

Don Giovanni. (in centre of group.)

G.
 (Ba-ga-tel-le!) bra-vis-si-mo, Ma-set-to! anch' io con voi m'u-ni-sco Per
 (Ve-ry pleasant!) You've a good head, Ma-set-to! I'll do my best to help you, and

G.
 farglie-la a quel birbo di pa-dro-ne; or senti un po' qual è la mia in-tenzionc.
 play a trick up-on my grace-less mas-ter; I have a plan will help to take him faster.

No 17. "Metà di voi quà vadano.,,

Aria.

Andante con moto.

Don Giovanni. (to the peasants.)

G.
 Me-tà di voi quà va-da-no, c gli altri va-dan là!
 Go half to left, and half to right, The road to pi-o-neer,
Corn & Vln.
p *Str.*

G.
 e pian pia-nin lo cer-chi-no, lon-
 And by the way look ev-ry where, He

G. *tan non sia di qua, no! lon - tan, lontan non sia di qua.*
can't be far from here, No! he cant, he cant be far from here.

F. l. & V. l. s.
p

(going from one to another.)
 G. *Se un uom'è una ra - gaz - za pas - seg - giam per la piaz - za, se sot - to a una fi -*
If a - ny you catch straying, Some youth and maid de - lay - ing, Or 'neath a window

F. l. s.

G. *ne - stra fa - re al - la - mor sen - ti - te, fe - ri - te pur, fe - ri - te, fe - ri - te pur, fe -*
sighing, An am'rous dit - ty ply - ing, Then strike him well and spare not, then strike him well and

Corn' sustain.

G. *ri - te, spare not, il mio pa - dron sa - rà!*
My mas - ter then is near!

f *p*

G. *In testa egli ha un cap - pel - lo con can - di - di pen -*
Up - on his hat a feath - er, A cloak his form con -

G. *na-chi, ad-dos - so un-gran man-tel - lo, Ne'er*
ceal - ing, He bears in ev - 'ry weath - er;

cresc. f p f

Lutti.

G. *spa - da al fian - co e-gli ha, e spa - da al fian - co e -*
knew he doubt or fear, ne'er knew he doubt or

f p tr. p

(trying to send the peasants off;
 but they act as if they had not understood him.)

G. *gli ha, e spa - da al fian - co e - gli ha, e spa - da al fian - co e -*
fear, ne'er knew he doubt or fear, ne'er knew he doubt or

f tr. p

G. *gli ha, e spa - da al fian - co e - gli ha. Se un uom' e u - na ra -*
fear, ne'er knew he doubt or fear. If a - ny you catch

cresc. p Fug.

(repeating his directions.)

G. *gaz - za pas - seg - giam per la piaz - za, Se sot - to a u - na fi -*
straying, Some youth and maid de - lay - ing, Or 'neath a win - dow

Str. tr.

G. *ne - stra fare all' a - mor sen - ti - te, fe - ri - te, fe - ri - te, fe - ri - te, pur fe -*
sigh - ing, An am'rous dit - ty plying, Then strike him, then strike him, then strike him well and

Corn. sustain. cresc.

G. *ri - te, fe - ri - te, pur fe - ri - te, fe - ri - te! Me - tà di voi quà va - da - no,*
spare not, Then strike him well and spare not, and spare not! Go half to left and half to right,

f decresc. Fl. Ob. & Cor. sustain.

G. *e gli al - tri va - dan là. E*
The road to pi - o - neer, And

G. *pian pianin lo cer - chi - no, lon - tan non sia di*
by the way look ev - 'ry where, He can't be far from

G. *quà, no, lon - tan, lon - tan non sia di quà. (pushing the peasants)*
here, no, he can't, he can't be far from here. An - da - te, fa - te
A - way as I've di -

f p

off at either side.)

G. *presto, rected,* An-da-te, fa-te pre-sto, fa - te pre-sto, fa-te pre-sto, fa - te pre-sto, fa-te
Away as I've di-rect-ed, Haste, a-way as I've di-rect-ed, Haste, a-way as I've di-

f *p* *tr* *tr* *tr* *tr* *tr* *cresc.*

(to Masetto.)
G. *presto, rected,* Tu sol ver-rai con me, tu sol ver-rai con me, ver-rai con me, ver-rai con
Thou, friend, abide with me, Thou, friend, abide with me, abide with me, abide with

f *Str.* *p* *cresc.* *f* *Intti.*

(putting his arm familiarly around Masetto.)
G. me, Noi— far dobbiam il re-sto, e già ve-drai cos' è, cos' è, cos'
me; Some-what I have re-flect-ed, The end you soon shall see, you soon shall

Wood. *Str.* *fp* *p* *p*

G. è, noi — far dobbiam il re-sto, e già ve-drai cos'
see; Some - what I have re - flect-ed, The end you soon shall

fp

(promenading to and fro with Masetto.)
G. è, cos' è, cos' è, e già vedrai cos' è, cos' è, cos' è, e già ve-drai cos'
see, you soon shall see, the end you soon shall see, you soon shall see, the end you soon shall

(goes off holding Masetto.)

G. *è, e già ve-drai cos'è, e già ve-drai cos'è, e già ve-drai cos'è!*
 see, the end you soon shall see, the end you soon shall see, the end you soon shall see.

Recit.

(Don Giovanni returns, leading Masetto by the hand.)

Don Giovanni.

G. *Zit-to, la-scia ch'io sen-ta! Ot-ti-ma-men-te: dun-que dob-biam ue-*
 Soft-ly, first let us list-en, that no one's com-ing, So you're re-solv'd on

Masetto.

Don Giovanni.

G. *ci-der-lo? Si-cu-rol E non ti ba-ste-ria rom-per-gli los-sa, fra-cas-sar-gli le*
 kill-ing him? De-termin'd. 'Twould do if with a blow you wereto stun him, or to give him a

Masetto. (hotly.)

Don Giovanni.

Masetto.

G. *spalle? No, no, voglio ammazzar-lo, vo' far-lo in cento brani. Hai buone ar-mi? Co-*
 hid-ing. No, no, I'll sure-ly kill him, I'll cut him in-to pieces. Shew your weapons! They're

(hands musket and pistol to Don Giovanni.)

Don Giovanni.

Masetto.

G. *spettò! ho pria que-sto mo-schet-to, e poi, que-sta pi-sto-la. E po-i? Non*
 good ones! Look here, I have a musket, be-sides, there is this pistol. Be-sides these? I

Don Giovanni. (beats him with the flat of his sword.)

M. G.
ba - sta? Oh, ba - sta certo; or pren-di, que - sta per la pi - sto - la, que - sta per il mo -
thought that—They're quite sufficient, we'll try them! There's something for your pistol, there's something for your

Masetto. (crying out and falling.) Don Giovanni.

G. M.
schetto! Ahi, ahi! la te - sta mi - a! Ta - ci, o sei mor - to! Que - sta per am - maz -
musket! Oh, my poor head is broken! Hush, or you're dead, man! Here's for your prom - is'd

(Throws weapons down before Masetto, and exit hastily behind tavern.)

G.
zar - lo, que - sta per far - lo in bra - ni! Vil - la - no, ma - scal - zon! cef - fo da ca - ni!
killing, know, ere you cut in pieces, You spite - ful bragging knave, Fortune's ca - prices!

Masetto.
(crying out.)Zerlina.
(with a lantern.)

M. Z.
Ahi! ahi! la te - sta mi - a! ahi, ahi, le spal - le, e il pet - to. Di sen -
Oh, oh, my head is bro - ken, oh, oh, my back - bone, my shoulder. Did I

Masetto.

Z. M.
ti - re mi par - ve la vo - ce di Ma - set - to! O Dio, Zer - li - na, Zer - li - na,
hear some one speak - ing? I thought it was Ma - set - to! Oh dear, Zer - li - na, Zer - li - na,

Zerlina.

Masetto.

M. Z.
mi - a, soc - cor - so! Co - sa è sta - to? Lì - ni - quo, il scel - le - ra - to mi
dearest, Come help me! What has hap - pend? The vil - lain, The base as - sas - sin has

Zerlina.

Masetto.

M. Z.
rup - pe l'os - sa - gi ner - vi. Oh po - ve - ret - ta me! chi? Le - po - rel - lo! o qual - che
left no bone un - bro - ken. Oh dear, what can I do! who? Le - po - rel - lo! or else some

Zerlina. (helping him to rise.)

M. Z.
dia - vol che so - mi - glia a lu - i! Cru - del! non tel diss' i - o che con que - sto tua
fiend, that look'd exactly like him. The wretch! Did I not tell you that your jeal - ous and

Z. paz - za ge - lo - si - a ti ri - dur - re - sti a qual - che brut - to pas - so?
most un - ru - ly tem - per would sure - ly bring you ere long in - to some trouble?

Masetto. Zerlina. Masetto. Zerlina.
do - ve ti duo - le? Qui. E po - i? Qui, e anco - ra qui! E poi non ti duol
Where does it hurt you? Here. Be - sides, where? Here, and al - so here! Is nothing else the

Masetto.
al - tro? Duol - mi un po - co que - sto piè, que - sto brac - cio, e que - sta
mat - ter? Yes, there's some - thing with this foot, and this el - bow, I can - not

Zerlina.
ma - no. Via, via, non è gran mal, se il re - sto è sa - no.
bend it. Come, come, if that's the worst, there's no great harm done.

Z. Vien - te - ne me - co a ca - sa; pur - ché tu mi pro - met - ta des - se - re men ge -
Come with me home to sup - per, and give your faith - ful prom - ise you'll nev - er - more be

Z. io - so, io, io ti gua - ri - rò, ca - rò il mio spo - so.
jeal - ous; those bruis - es can be cured, where love is zeal - ous.

Nº 18. "Vedrai, carino.,,"

Grazioso.

Str. Corni sustain.

Aria.

Wood.

Mezza voce. Cello.

Zerlina.
Ve - drai, ca - ri - no, se sei buo - ni - no, che bel ri - me - di - o
Come shall I tell thee How what be - fell - thee Soon can be cured By

p Cor.

z. *tr.* ti vo - glio dar! *vz & Wind* *tr.* E na - tu - ra - le,
my po - tent charm? No garden grows it, *tr.*

z. *tr.* non dà di - sgu - sto, e lo spe - zia - le non lo sa far, no,
Tho' it a bound-eth, Like furnace glows it, Yet none 'twill harm, no,

z. *tr.* non lo sa far, no, non lo sa far. E un cer - to bal - sa - mo
none it will harm, no, none it will harm. All guard and cherish it,

z. che por - to ad - dos - so, da - re tel pos - so, se il vuoi pro - var.
Gold can-not buy it, Say, wilt thou try it? Soft 'tis, and warm.

z. *tr.* Sa - per vor - re - sti *tr.*
Canst thou not guess it? *tr.*

z. do - ve mi sta, do - ve, do - ve, do - ve mi sta?
Has thy wit flown, say has all thy wit then flown?

z. toc-cami quà, quà, toc-ca-mi quà!
It is thine on - ly, 'Tis all thine own!

cresc. *f* *tr* *p* *pp*

Scene. A dark courtyard, with three doors, before the house of Donna Anna. Leporello with Donna Elvira on his arm. He is wearing Don Giovanni's hat and cloak.

Recit. Leporello.

L. Di mol-te fa - ci il lu - me sav - vi - ci - na o mi ben; stia - mo qui a - sco - si,
E. Lights ev-'rywhere sur-round us, some are com-ing this way; We'll stand a - side here,

Donna Elvira.

L. fin - chè da noi si sco - sta. Ma che te - mi, a - do - ra - to mio spo - so?
E. where they will not per-ceive us. My a - dored one, and why should they not see us?

Leporello.

(aside)

L. Nul-la, nul - la cer - ti ri - guar - di, io vo've - der se il lu - me è già lon - ta - no. (Ah
E. Oh, for reasons, certain pre - cautions. Just let me see, I think they are re - treating. (How

Donna Elvira.

(Leporello goes further away)

L. co - me da co - stei li - be - rar - mi?) Riman - ti - a - ni - ma bel - la. Ah! non la - sciar - mi!
E. shall I fly, and she not per-ceive me?) My dear, wait here a moment. Ah, do not leave me!

Nº 19 "Sola, sola in bujo loco."

Sextet.

Andante

Donna Elvira.

E. *Fl. Fag. Strs.*

So-la, so - la in bu - jo lo - co pal - pi - tar il cor mi
All a-round so dark and lone-ly, O'er my heart a fear is

sen - to, e mas - sa - le un tal spa - ven - to, chemi sem - bra di mo -
steal-ing, Such a tre - mor, past all con - ceal - ing, As if death it-self were

p *fp* *p* *mf* *p*

E. *Leporello. (groping his way)*

rir, che mi sem - bra di mo - rir. Più che
near, as if death it-self were near. Deuce is

mf p *cresc* *f* *p* *wind*

L. cer-co, men ri - tro - vo que - sta por - ta, ques - ta por - ta scia - gu - ra - ta;
in it, where's the doorway? These con - founded walls on ev - ry side surround it!

(finds the door) (misses it again)

pia - no, pia - no, l'ho tro - va - ta, l'ho tro -
Soft - ly, soft - ly, I have found it, I have

oh

L. *va - ta! ec - co il tem - po di fug - gir, ec - co il tem - po di fug -*
found it! Stars be - thank'd, the coast is - clear, stars be thank'd, the coast is

(Enter Don
gir, ec - co il tem - po, ec - co il tem - po, ec - co il tem - po di fug - gir!
clear, stars be thank'd, the coast is clear, oh stars be thank'd, the coast is clear!

Octavio and Donna Anna in mourning) Don Octavio.
Ter - gi il ci - glio, o vi - ta
Cease from griev - ing, oh be -

Fag. Trombe & Timp.
p
Fl. & Vlns.

mi - a, e dà cal - ma al tuo do -
lov'd one, Think thy fa - ther - sees from

Cor. sustain

lo - rel l'om - bra
heav - en, How sore for

mai del ge - ni - to - re pe - na a -
him thy heart is riv - en, Let a -

tr.

O. *vrà de' tuoi mar - tir, de' smile at last ap - pear, at*

Donna Anna.

A. *La - scia al - men al - la mia Ah! be - lieve I know thy*

O. *tuoi mar - tir, ap - pear.*

Tympani 2 measures

A. *pe - na que - sto pic - co - lo ri - kind - ness, But I can - not cease la -*

A. *sto - ro; sol la ment - ing; Ev - 'ry*

A. *mor - te, sol la mor - te, o mio te - ef - fort, ev - 'ry ef - fort but aug -*

A. so - ro, il mio pian - to - può fi -
ment - ing grief for him I hold so -

A. nir, il mio pian - to
dear, grief for him - - - - -

Donna Elvira. (unseen by the others)

A. E. può fi - nir. Ah dov'è lo spo - so
hold so dear. Oh my hus-band, I have

Strs

Leporello. (by the door, unseen by the others)

E. L. mi o? Se mi tro - va, son per -
lost thee! Not for worlds I'd have her

Donna Elvira. (also approaching the door.)

E. U - na por - ta la vegg' i - o, che - to, che - to io vo' par -
What in-trud - er now has cross'd thee! Speak a word if thou art

L. du - to! U - na por - ta la vegg'
find me! Sure the door must be be -

E. *tir, che - to, che - to io vo' par - tir!*
 near, speak a word if thou art near.

L. *i - o, che - to, che - to io vo' par - tir, che - to, che - to, che - to,*
 hind me. Hark! me-thinks a voice I hear, hark! me-thinks a voice I

Wind

Zerlina.

Masetto.

Leporello. (*trying to escape, he is suddenly confronted by Zerlina and Masetto.*)

Fer - ma, bric-co - ne, do - ve ten
Wretch, now we hold thee, whith-er art

che - to, che - to, che - to io vo' par - tir,
 hear, Ha! the door, es-cape is near.

Tutti

Donna Anna. (*Leporello, forced into centre, kneels, and hides his face in Don Giovanni's cloak.*)

A. *Ec - coil fel - lo - ne, com' e - ra*
 Naught now can save thee, why art thou

Zerlina.

va - i?
go - ing?

Don Octavio.

Ec - coil fel - lo - ne, com' e - ra
 Naught now can save thee, why art thou

Masetto.

va - i?
go - ing?

A. *quà?*
here?

Ah, mo - ra il per - fi - do! che m'ha tra -
Die, thou per - fid - ious one! death here we

Z.

Ah, mo - ra il per - fi - do! che m'ha tra -
Die, thou per - fid - ious one! death here we

O.

quà?
here?

Ah, mo - ra il per - fi - do! che m'ha tra -
Die, thou per - fid - ious one! death here we

M.

Ah, mo - ra il per - fi - do! che m'ha tra -
Die, thou per - fid - ious one! death here we

A.

di - to, che m'ha tra - di - to!
swear thee! death here we swear thee!

Z.

di - to, che m'ha tra - di - to!
swear thee! death here we swear thee!

O.

di - to, che m'ha tra - di - to!
swear thee! death here we swear thee!

M.

di - to, che m'ha tra - di - to!
swear thee! death here we swear thee!

Strs.
p

Donna Elvira. (discovering herself, and unveiling)

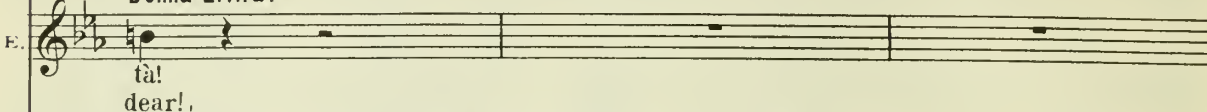
E.

O mio ma - ri - to! pie - tà, pie - tà, pie -
Oh heav'n, for - bear ye! He is my hus - band

Donna Anna.
(sotto voce)

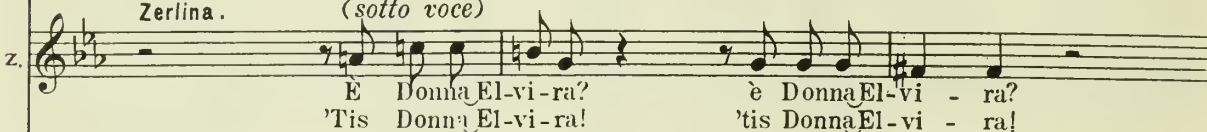


Donna Elvira.



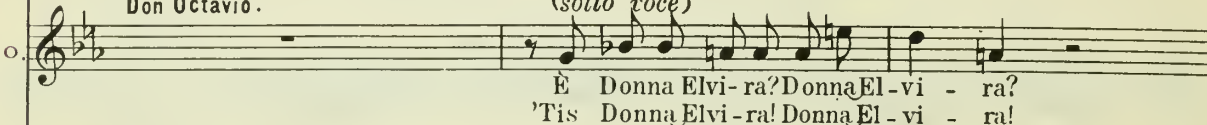
Zerlina.

(sotto voce)



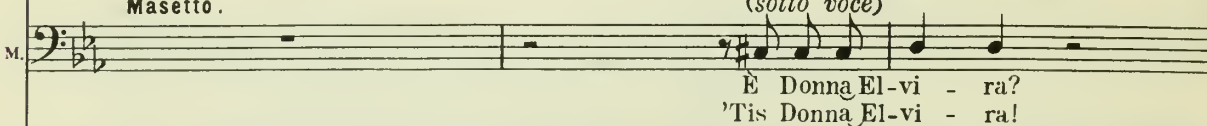
Don Octavio.

(sotto voce)

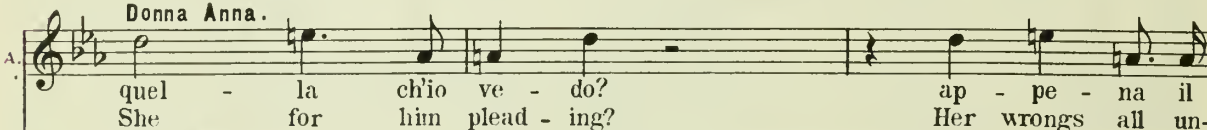


Masetto.

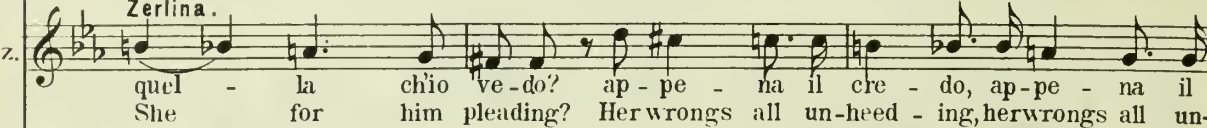
(sotto voce)



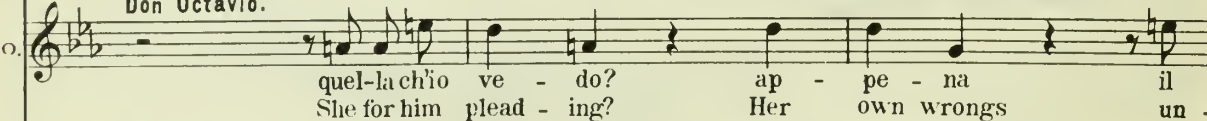
Donna Anna.



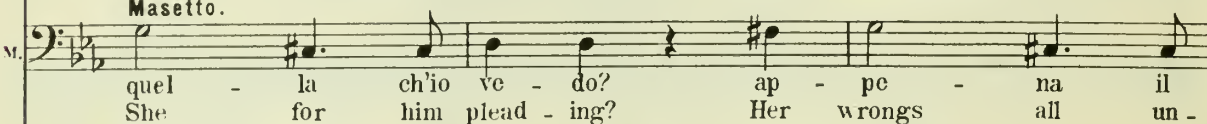
Zerlina.



Don Octavio.



Masetto.



A. *cre - do! heed - ing?* *f* No, no, no, no! mor-he

Z. *cre - do! heed - ing?* *f* No, no, no, no! mor-he

O. *cre - do! heed - ing?* *f* No, no, no, no! mor-he

M. *cre - do! heed - ing?* *f* No, no, no, no! mor-he

Tutti *f* *Vins* *Cor* *Bassi*

Donna Anna. A. *rà! dies!* No, No,

Donna Elvira. E. *Pie - tà! Oh hear me!* *Pie - tà! Oh hear me!*

Zerlina. Z. *rà! dies!* No, No,

Don Octavio. O. *rà! dies!* No, No,

Masetto. M. *rà! dies!* No, No,

p *f p*

A. *no, no, no, no, no, no, no, no,*
 E. *pie - ta, pie - ta, for - bear, for - bear,*
 Z. *no, no, no, no, no, no, no, no,*
 O. *no, no, no, no, no, no, no, no,*
 M. *no, no, no, no, no, no, no, no,*

f p f

Donna Anna.

Donna Anna.

A. Donna Anna. mor - rà!
Z. Zerlina. lie dies!
O. Don Octavio. mor - rà! (They seize upon him, Leporello discovers himself and kneels down)
M. Masetto. he dies!
L. Leporello. mor - rà! (as though in tears)
he dies!

Leporello.

Per - don, per - do - no! Si - gno - ri
Good friends, oh spare me! You're quite mis -

fp *cresc.* *p*

Leporello.

[illegible]

L. *ste - i, vi - ver la - scia - te - mi per ca - ri -*
shak - en! But oh, for pit - y's sake, oh kill me

cresc. cresc. f p cresc.

L. *tà, vi - ver la - scia - te - mi per ca - ri - tà, per ca - ri -*
not! Oh no, for pit - y's sake, oh kill me not, oh kill me

f p cresc. p

Donna Anna. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

Donna Elvira. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

Zerlina. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

Don Octavio. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

Masetto. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

Leporello. *sotto voce* *f*
 Dei! Le-po - rel - lo? Che in-gan - no è
 What! Le-po - rel - lo? My eyes de -

L. *tà, per ca - ri - tà!*
not, oh, kill me not!

tr tr tr tr tr tr tr

A. *que - sto! Le - po - rel - lo?*
ceive me! Le - po - rel - lo?

F. *que - sto! Le - po - rel - lo?*
ceive me! Le - po - rel - lo?

Z. *que - sto! Le - po - rel - lo?*
ceive me! Le - po - rel - lo?

O. *que - sto! Le - po - rel - lo?*
ceive me! Le - po - rel - lo?

M. *que - sto! Le - po - rel - lo?*
ceive me! Le - po - rel - lo?

p

A. *Chéingan - no è que - sto! stu - pi - da re - sto!*
My eyes de - ceive me! Who would be - lieve me?

F. *Chéingan - no è que - sto! stu - pi - da re - sto!*
My eyes de - ceive me! Who would be - lieve me?

Z. *Chéingan - no è que - sto! stu - pi - da re - sto!*
My eyes de - ceive me! Who would be - lieve me?

O. *Chéingan - no è que - sto! stu - pi - do re - sto!*
My eyes de - ceive me! Who would be - lieve me?

M. *Chéingan - no è que - sto! stu - pi - do re - sto!*
My eyes de - ceive me! Who would be - lieve me?

f

A. *che mai sar - rà, che mai sar - rà,*
This is some plot, this is some plot,

E. *che mai sar - rà, che mai sar - rà, che mai sar -*
This is some plot, this is some plot, this is some

Z. *che mai sar - rà, che mai sar - rà, che mai sar -*
This is some plot, this is some plot, this is some

O. *che mai sar - rà, che mai sar - rà, che mai sar -*
This is some plot, this is some plot, this is some

M. *che mai sar - rà, che mai sar -*
This is some plot, this is some

A. *che mai sar - rà, che mai sar - rà!*
this is some plot, this is some plot.

E. *-rà, che mai sar - rà, che mai sar - rà!*
plot, this is some plot, this is some plot.

Z. *-rà, che mai sar - rà, che mai sar - rà!*
plot, this is some plot, this is some plot.

O. *-rà, che mai sar - rà, che mai sar - rà!*
plot, this is some plot, this is some plot.

M. *-rà, che mai sar - rà, che mai sar - rà!*
plot, this is some plot, this is some plot.

Molto allegro. Leporello.

L. *p*
Mil - le and tor - bi -
Fear and doubt - ing

A. *f*
Mil - le and tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

F. *f*
Mil - le and tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

Z. *f*
Mil - le and tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

O. *f*
Mil - le and tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

M. *ff*
Mil - le and tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

L. *p*
di pen - sie - ri
quite dis - tract me,

L. *(p)*
mi s'ag - gi - ran per la
All my head is in con -

Donna Anna.

A.
 mi s'ag - gi - ran - per la - te - sta.
 All my head is in con - fu - sion.

Donna Elvira.

E.
 mi s'ag - gi - ran per la te - sta.
 All my head is in con - fu - sion.

Zerlina.

Z.
 mi s'ag - gi - ran - per la - te - sta.
 All my head is in con - fu - sion.

Don Octavio.

O.
 mi s'ag - gi - ran per la te - sta.
 All my head is in con - fu - sion.

Masetto.

M.
 mi s'ag - gi - ran per la te - sta.
 All my head is in con - fu - sion.

Leporello.

L.
 te - sta.
 fu - sion. Mil - le tor - bi - di pen -
Fear and doubt - ing quite dis -

Leporello.

cresc.

L.
 sie - ri mi s'ag - gi - ran per la te - sta; se mi sal - vo in tal tem -
 tract me, all my head is in con - fu - sion; Would in - deed 'twere a de -

L.
 pe - sta, è un pro - di - gio in ve - ri - tà.
 lu - sion, And I safe - ly from this spot.

A. Che gior-na - ta, o stel - le, que - sta, o stel - le, questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu - sion!

E. Che gior-na - ta, o stel - le, que - sta, o stel - le, questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu - sion!

Z. Che gior-na - ta, o stel - le, que - sta, o stel - le, questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu - sion!

O. Che gior-na - ta, o stel - le, que - sta, o stel - le, questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu - sion!

M. Che gior-na - ta, o stel - le, que - sta, o stel - le, questa!
'Tis a vi - sion, a vile de - lu - sion, a vile de - lu - sion!

L. *è un pro - di - gio in ve - ri - tà, se mi*
Were I safe - ly far from this spot, Would in

sf *sf* *Wind.* *Str.*

L. sal - vo in tal tem - pe - sta, è un pro - di - gio in ve - ri - tà, è un pro - di - gio in ve - ri -
deed 'twere a mere de - lu - sion, And I safely far from this spot, Would indeed 'twere a de -

L. tà, in ve - ri - tà, in ve - ri - tà, è un pro - di - gio in ve - ri -
lu - sion, And I safe - ly from this spot, Were I but safe - ly from this

sf *sf* *fp* *fp*

D. Anna. (*sotto voce*)

A. *Che im - pen - sa - ta no - vi - tà!*
 D. Elv. *Be this mask - ing ne'er for got,*
 E. (*sotto voce*) *Che im - pen - sa - ta no - vi - tà!*
 Zerlina. *Be this mask - ing ne'er for got,*
 Z. (*sotto voce*) *Che im - pen - sa - ta no - vi - tà!*
 D. Oct. *Be this mask - ing ne'er for got,*
 O. (*sotto voce*) *Che im - pen - sa - ta no - vi - tà!*
 Mas. *Be this mask - ing ne'er for got,*
 M. (*sotto voce*) *Che im - pen - sa - ta no - vi - tà!*
 Lep. *Be this mask - ing ne'er for got,*

tà! spot! *Mil - le tor - bi - di pen - sie - ri mi s'ag -*
Fear and doubting quite dis - tract me, All my
Wind. Vln. Vln.

A. *che im - pen - sa - ta, che im - pen - sa - ta no - vi -*
 E. *Be this mask - ing, be this mask - ing ne'er for -*
 Z. *che im - pen - sa - ta, che im - pen - sa - ta no - vi -*
 O. *Be this mask - ing, be this mask - ing ne'er for -*
 M. *che im - pen - sa - ta, che im - pen - sa - ta no - vi -*
 L. *Be this mask - ing, be this mask - ing ne'er for -*

gi - ran per la te - stal se mi sal - vo in tal tempe - sta, è un pro - di - gio
head is in con - fu - sion, Would indeed 'twere a mere de - lu - sion, And I safe - ly

A. *f* *p*
 E.
 Z.
 O.
 M.
 L.

in ve-ri - tà!
 far from this spot,

è un pro-di-gio in ve-ri-
 Wèrè I safe-ly from this

A. *f* tà! Mil - le tor - bi - di pen - sie - ri mi s'ag -
got! Fear and doubting quite dis - tract me, All my

F. *f* tà! Mil - le, mil - le tor - bi - di pen - sie - ri
got! Fear and doubt - ing quite dis - tract me, All my

Z. *f* ta! got! mil - le tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

O. *f* tà! Mil - le tor - bi - di pen - sie - ri mi s'ag -
got! Fear and doubting quite dis - tract me, All my

M. *f*2 ta! got! Mil - le tor - bi - di pen - sie - ri
Fear and doubt - ing quite dis - tract me,

L. *f* ta! spot.

The piano accompaniment at the bottom consists of two staves. The right hand features a melodic line with many sixteenth-note passages, while the left hand provides a steady harmonic accompaniment with eighth and sixteenth notes.

A. *gi - ran per la te - sta.*
head is in con - fu - sion.

E. *mi s'ag - gi - ran per la*
head, my head is in con -

Z. *mi s'ag - gi - ran per la*
All my head is in con -

O. *gi - ran per la te - sta.*
head is in con - fu - sion.

M. *mi s'ag - gi - ran per la*
All my head is in con -

E. *te - sta.*
fu - sion.

Z. *te - sta.*
fu - sion.

M. *te - sta.*
fu - sion.

L. *f* *Leporello.* *cresc.*
Mil - le tor - bi - di pen - sie - ri mi s'ag - gi - ran per la
Fear and doubt - ing quite dis - tract me, All my head is in con -

L. *f*
te - sta, se mi sal - vo in tal tem - pe - sta, è un pro - di - gio in ve - ri -
fu - sion, Would in - deed twere a de - lu - sion, And I safe - ly from this

D. Anna.
A. *Ché gior - na - ta, o stel - le, è*
'Tis a vi - sion, a vile de -

D. Elvira.
F. *Ché gior - na - ta, o stel - le, è*
'Tis a vi - sion, a vile de -

Zerlina.
Z. *Ché gior - na - ta, o stel - le, è*
'Tis a vi - sion, a vile de -

D. Octavio.
O. *Ché gior - na - ta, o stel - le, è*
'Tis a vi - sion, a vile de -

Masetto.
M. *Ché gior - na - ta, o stel - le, è*
'Tis a vi - sion, a vile de -

Leporello.
L. *tà, spot. è un pro - di - gio*
Were I safe - ly

que - sta, o stel - le, è que - sta!
lu - sion, a vile de - lu - sion!

que - sta, o stel - le, è que - sta!
lu - sion, a vile de - lu - sion!

que - sta, o stel - le, è que - sta!
lu - sion, a vile de - lu - sion!

que - sta, o stel - le, è que - sta!
lu - sion, a vile de - lu - sion!

que - sta, o stel - le, è que - sta!
lu - sion, a vile de - lu - sion!

in ve - ri - tà, se mi sal - vo in tal tem -
far from this spot, Would in - deed 'twere a mere de -
Wind

Strings

L. *pe-sta è un pro-di-gio in ve-ri-tà, è un pro-di-gio in ve-ri-lu-sion, And I safe-ly far from this spot, Would in-deed'twere a de-*

L. *tà, in ve-ri-tà, in ve-ri-tà, è un pro-di-gio in ve-ri-lu-sion, And I safe-ly from this spot, Were I but safe-ly from this*

D. Anna. sotto voce
A. *Che im-pen-sa-ta no-vi-tà!*
D. Elvira. Be this masking ne'er for-got,
sotto voce
E. *Che im-pen-sa-ta no-vi-tà!*
Zerlina. Be this mask-ing ne'er for-got,
sotto voce
Z. *Che im-pen-sa-ta no-vi-tà!*
D. Octavio. Be this masking ne'er for-got,
sotto voce
O. *Che im-pen-sa-ta no-vi-tà!*
Masetto. Be this mask-ing ne'er for-got,
sotto voce
M. *Che im-pen-sa-ta no-vi-tà!*
Leporello. Be this mask-ing ne'er for-got,
L. *tà! spot! Mil-le tor-bi-di pen-sie-ri mi s'ag-*
Fear and doubting quite dis-tract me, All my

vln. p *Wind. b8* *vln. p*

A. *che im - pen - sa - - - ta, che im - pen -*
Be this mask - - - ing, be this

E. *che im - pen - sa - - - ta, che im - pen -*
Be this mask - - - ing, be this

Z. *che im - pen - sa - - - ta, che im - pen -*
Be this mask - - - ing, be this

O. *che im - pen - sa - - - ta, che im - pen -*
Be this mask - - - ing, be this

M. *che im - pen - sa - - - ta, che im - pen -*
Be this mask - - - ing, be this

L. *gi - ran per la te - sta! se mi sal - vo in tal tem - pe - sta, è un pro -*
head is in con - fu - sion, Would in - deed 'twere a mere de - lu - sion, And I

f *p*

A. *sa - ta no - vi - tà, no -*
mask - ing ne'er for - got, ne'er

E. *sa - ta no - vi - tà, che im - pen - sa - ta no -*
mask - ing ne'er for - got, Be this mask - ing ne'er

Z. *sa - ta no - vi - tà, che im - pen -*
mask - ing ne'er for - got, Be this

O. *sa - ta no - vi - tà, che im - pen - sa - ta no -*
mask - ing ne'er for - got, Be this mask - ing ne'er

M. *sa - ta no - vi - tà, che im - pen - sa - ta no -*
mask - ing ne'er for - got, Be this mask - ing ne'er

L. *di - gio in ve - ri - tà! è un pro -*
safe - ly far from this spot, Were I

p

A. *-vi- -tà, che im-pen-sa - ta no - vi - tà, -*
for- -got, Be this masking ne'er for - got,

E. *vi- -tà, che im-pen - sa- -ta no -*
for- -got, be this mask- -ing ne'er

Z. *sa - ta no - vi - tà, che im-pen-sa - ta no - vi - tà, - che im-pen-*
masking ne'er for - got, be this masking ne'er for - got, be this

O. *vi- -tà, che im - pen- -sa- -ta no -*
for- -got, be this mask- -ing ne'er

M. *vi- -tà, che im-pen - sa- -ta no -*
for- -got, be this mask- -ing ne'er

L. *di-gio in ve - ri - tà, è un pro - di - -gio in ve - ri -*
safe - ly from this spot, would that I, would that I were

A. *che im-pen-sa - -ta no - -vi- -tà,*
be this mask- -ing ne'er for- -got,

E. *vi- -tà, no - -vi- -tà,*
for- -got, ne'er for- -got,

Z. *sa - ta no - -vi- -tà,*
mask-ing ne'er for- -got,

O. *- vi - tà, no - -vi- -tà,*
for - got, ne'er for- -got,

M. *vi- -tà, no - -vi- -tà,*
for- -got, ne'er for - got,

L. *tà, in ve - -ri - tà,*
safe - ly from this spot,

staccato

A. *f* *p*
 che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
 be this mask - ing ne'er for - got, be this mask - ing

E. *f* *p*
 che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
 be this mask - ing ne'er for - got, be this mask - ing

Z. *f* *p*
 che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
 be this mask - ing ne'er for - got, be this mask - ing

O. *f* *p*
 che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
 be this mask - ing ne'er for - got, be this mask - ing

M. *f* *p*
 che im-pen - sa - ta no - vi - tà, che im-pen - sa - ta
 be this mask - ing ne'er for - got, be this mask - ing

L. *f* *p*
 è un pro - di - gio in ve - ri - tà, è un pro - di - gio in
 Were I safe - ly from this spot, were I safe - ly

f *p*

A. *f* *p* *f* *p*
 no - vi - tà, che im-pen - sa - ta, che im - pen - sa -
 ne'er for - got, be this mask - ing, be this mask -

E. *f* *p* *f* *p*
 no - vi - tà, che im-pen - sa - ta, che im - pen - sa -
 ne'er for - got, be this mask - ing, be this mask -

Z. *f* *p* *f* *p*
 no - vi - tà, che im-pen - sa - ta, che im-pen - sa -
 ne'er for - got, be this mask - ing, be this mask -

O. *f* *p* *f* *p*
 no - vi - tà, che im-pen - sa - ta, che im -
 ne'er for - got, be this mask - ing, be

M. *f* *p* *f* *p*
 no - vi - tà, che im-pen - sa - ta,
 ne'er for - got, be this mask - ing,

L. *f* *p* *f* *p*
 ve - ri - tà, è un pro - di - gio
 from this spot were I safe - ly,

f *p* *f* *p*

A. *f*
- ta no - vi - tà, che im - pen -
- ing ne'er for - got, be this

E. *f*
- ta no - vi - tà, che im - pen -
- ing ne'er for - got, be this

Z. *f*
- ta no - vi - tà, che im - pen -
- ing ne'er for - got, be this

O. *f*
- pen - sa - ta no - vi - tà, che im - pen -
- this mask - ing ne'er for - got, be this

M. *p*
che im - pen - sa - ta no - vi - tà, che im - pen -
be this mask - ing ne'er for - got, be this

L. *f*
Eun pro - di -
Were I safe -

A. *f*
sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing

E. *f*
sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing

Z. *f*
sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing

O. *f*
sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing

M. *f*
sa - ta no - vi - tà, che im - pen - sa - ta
mask - ing ne'er for - got, be this mask - ing

L. *f*
- gio in ve - ri - tà, èun pro - di - - gio in
- ly but from this spot, were I safe - - ly but

A. no - vi - tà, che im - pen - sa - ta no - vi -
ne'er for - got, be this mask - ing ne'er for -

F. no - vi - tà, che im - pen - sa - ta no - vi -
ne'er for - got, be this mask - ing ne'er for -

Z. no - vi - tà, che im - pen - sa - ta no - vi -
ne'er for - got, be this mask - ing ne'er for -

O. no - vi - tà, che im - pen - sa - ta no - vi -
ne'er for - got, be this mask - ing ne'er for -

M. no - vi - tà, che im - pen - sa - ta no - vi -
ne'er for - got, be this mask - ing ne'er for -

L. ve - ri - tà, è un pro - di - gio in ve - ri -
from this spot, were I safe - ly but from this

(exit D. Anna)

A. tà!
got!

E. tà!
got!

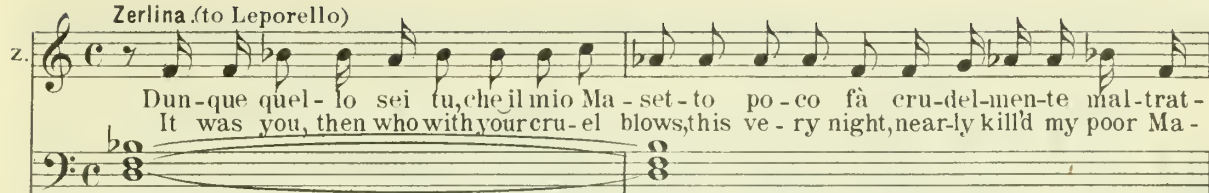
Z. tà!
got!

O. tà!
got!

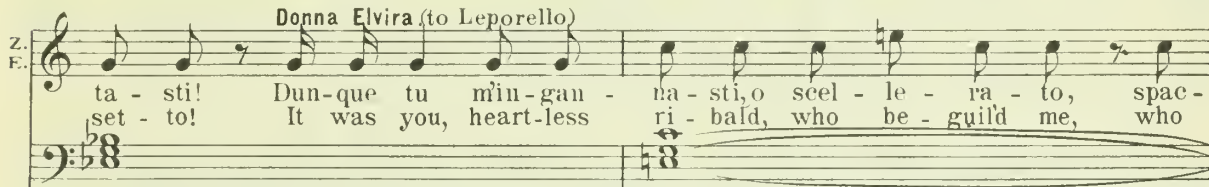
M. tà!
got!

L. tà!
spot!

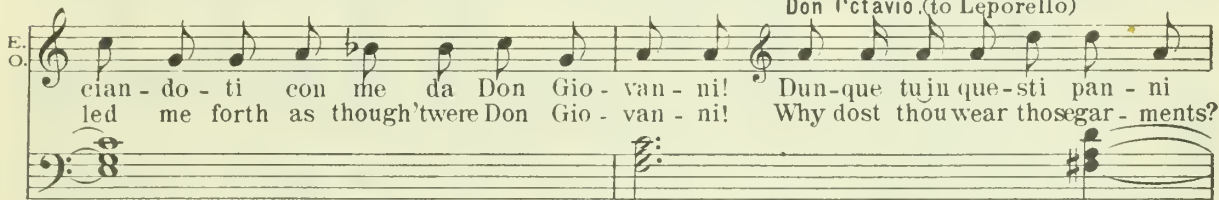
Zerlina. (to Leporello)

Z.  Dun-que quel-lo sei tu, che il mio Ma-set-to po-co fa cru-del-men-te mal-trat-
It was you, then who with your cru-el blows, this ve-ry night, near-ly kill'd my poor Ma-

Donna Elvira. (to Leporello)

E.  ta-sti! Dun-que tu min-gan-na-sti, o scel-le-ra-to, spac-
set-to! It was you, heart-less ri-bald, who be-guild me, who

Don Octavio. (to Leporello)

E.  cian-do-ti con me da Don Gio-van-ni! Dun-que tu in que-sti pan-ni
led me forth as though 'twere Don Gio-van-ni! Why dost thou wear those gar-ments?

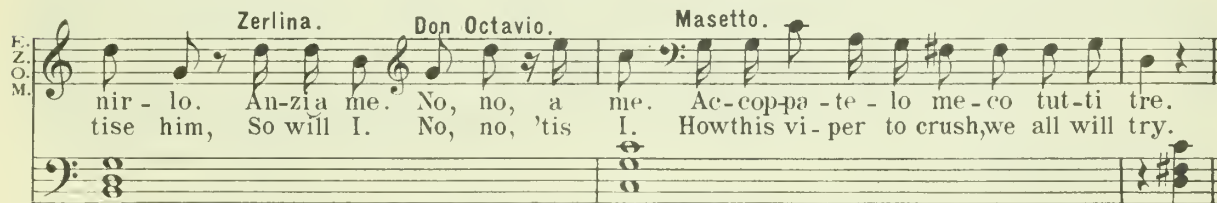
Donna Elvira.

O.  ve-ni-sti qui per qual-che tra-di-men-to! A me toc-ca pu-
thou must be here for some un-law-ful pur-pose! 'Tis I who will chas-

Zerlina.

Don Octavio.

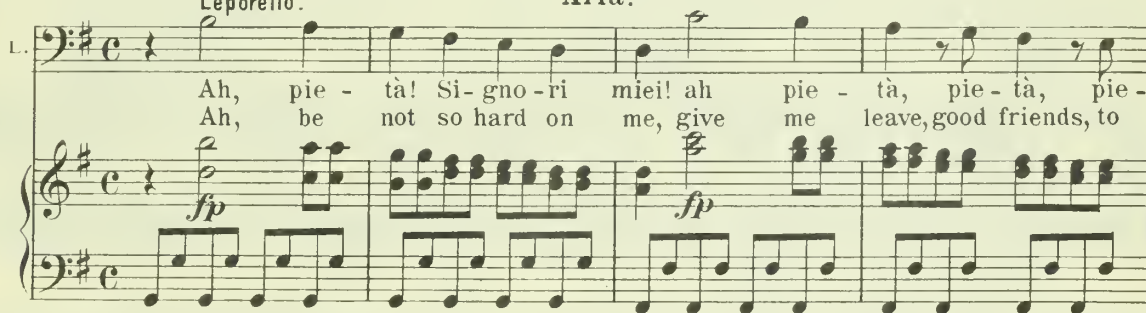
Masetto.

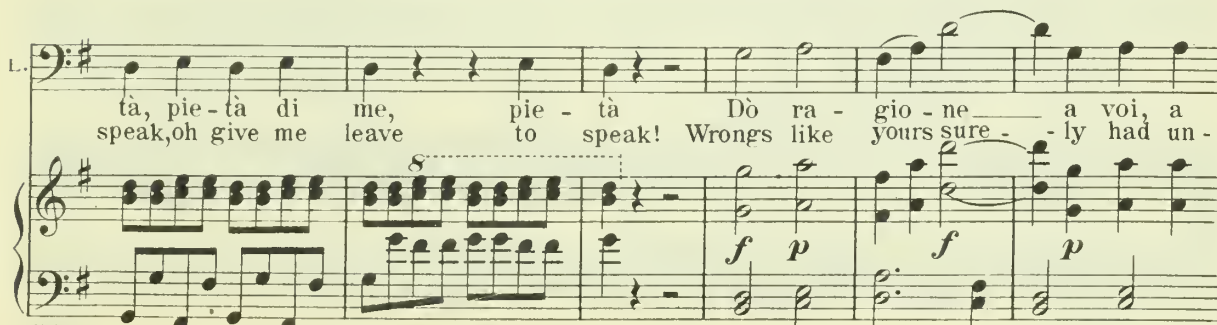
E.  nir-lo. An-zia me. No, no, a me. Ac-cop-pa-te-lo me-co tut-ti tre.
tise him, So will I. No, no, 'tis I. How this vi-per to crush, we all will try.

Allegro assai. N° 20. "Ah, pietà! Signori miei!,"

Leporello.

Aria.

L.  Ah, pie-tà! Si-gno-ri miei! ah pie-tà, pie-tà, pie-
Ah, be not so hard on me, give me leave, good friends, to

L.  tà, pie-tà di me, pie-tà Dò ra-gio-ne a voi, a
speak, oh give me leave to speak! Wrongs like yours sure-ly had un-

le - i, — a voi, a le - i. Ma, ma, il de - lit - to, il de -
done me, had sure un - done me, But, but oh be - lieve me, oh be -

Cor, Fag. & Bassi.

f p f p mf p mf p mf

lit - to mio non è, mio non è, Il pa - dron con pre - po -
lieve me, I am not he you seek. I will tell you how my

Fl. Str.

p mf p f

ten - za, l'in - no - cen - za mi ru - bò, l'in - no - cen - za mi ru -
mas - ter Did from bad to worse de - scend, did from bad to worse de -

p

(to Elvira)

bò. Donna Elvi-ra! compa-ti - te!
scend. Donna Elvi-ra! do you tell them,

com-pa - ti - te! Voi ca - pi - te come an -
do you tell them, By what arts he gains his

Vl. us.

(to Masetto)

L. *do, end, voi ca-pi-te, do you tell them, voi ca-pi-te, do you tell them by what arts he gains his end. Di Ma- As for*

Tutti.

L. *set-to non sò nul-la, non sò nul-la, nul-la, nul-la, nul-la, vel di-fell thee I've not a no-tion what be-fell thee, not a no-tion what be-fell thee, As this*

f p

L. *ra que-sta fan-ciul-la, oue-sta fan-ciul-la. E un o-ret-ta la-dy here can tell thee, Yes, she can tell thee, For I met her*

tr. fp

L. *cir-cum-cir-ca, che con lei gi-ran-do vo, With him phi-lan-d'ring, Well I knew how all would end,*

fp

(With embarrassment to Don Octavio)

L. *che con lei gi-ran-do vo. Ah voi, Si-gnore! Well I knew how all would end. And to your lordship,*

tr.

non di - co nien - te, cer - to ti - mo - re,
 I will ad - mit it, I've act - ed wrongly,

certo acci - den - te, di fuo - ri chiaro, di dentro o - scu - ro, non c'è ri -
 not as be - fit - ed I know I've trespass'd I ask your pardon, Lost in the

(pointing at the door)
 pa - ro - la porta, il mu - ro, io me - ne vo da quel
 dark - ness, I entered the gar - den, Nor thought t'of - fend. 'Twas a

la - to, poi qui ce - la - to,
 blun - der; Great - ly I won - der

(slyly edging towards the door)
 l'af - far si sa, oh, si
 How all was known, all was

sa!
known. ma
Mas-

(making for the door)

- s'io sa - pe - va, fug - gia per qua, — fug - gia per qua, — fug - gia per
- ters, I would now with speed be gone — with speed be gone, — yes, I would

(Runs out.)

qua, — fug - gia per qua!
now — with speed be gone.

Recit.

Donna Elvira. Masetto. Zerlina.

Fer - ma, per - fi - do, fer - ma! Il bir - bo ha l'a - li ai pie - di! Con quel ar - te
Hold, thou shalt not es - cape me! He flies like a - ny feath - er! And how neatly,

Don Octavio.

si sot - tras - se l'i - ni - quo. A - mi - ci mi - ei, do - po ec - ces - si si e -
he e - vad - ed our ques - tion. Friends, this con - firms me, and the crimes we have

normi, du - bi - tar non pos - siam che Don Gio - van - ni non sia l'em - pioe - ci -
witness'd, we not further can doubt, that Don Gio - van - ni was the vil - lain - ous

so - re del pa - dre di Donn' An - na; in que - sta ca - sa per po -
murd' rer of Don - na An - na's fa - ther. Do me the fa - vor here a -

che o - re ferma - te - vi, un ri - cor - sa vo' far a chi, si de - ve, è in poch' i -
while yet to stay with her. I will go now, and seek the law's as - sist - ance. The day of

(Exeunt D. Elvira, Zerlina, and Masetto.)

stanti ven - di - car - vi pro - met - to. Co - sì vuo - le do - ver, pie - ta - de, af - fet - to.
reckning is at hand, oh thou traitor, and thy doom is assured, or sooner or lat - er.

No 21. "Il mio tesoro intanto.,,"

Andante grazioso.

Aria.

Clar. Fag. and Vln.
Strings con sordini, Bassi pizz.

Don Octavio.
Il miote - so - ro in - tan - to an -
To my be - loved, O has - ten, Cl. Fag. To

da - te, an - da - - - - - te a con - so - lar! e del bel ci - glio il
com - fort, to com - - - - - fort her sad heart! Sweet are the tears that

pian - to cer - ca - te, dia - sci - u - gar, cer - ca te, cer - ca - te, cer -
chas - ten, Yet grieve not those who part, that grieve not, that grieve not, that

ca - te dia - sciu - gar, cer - ca -
grieve not those who part, That grieve

- te dia - sciu - gar.
not those who part.

Vln. *f* *senza sordini*

Di - te - le, che i suoi tor - ti a ven - di - car io va - do, a
Tell her, to see her right - ed, Ne'er will I cease pur - su - ing, ne'er

p

- ven - di - car io va - do. Che sol distra - glio mor - ti
- will I cease pur - su - ing, My sword and faith I've plighted,

crese. *f* *fp* *fp* *p* *p*

nun - zio voglio tor - nar, nun - zio voglio tor -
Naught my re - solve shall thwart, Naught my re - solve shall

fp *p* *f* *p*

nar, sì, nun-zio voglio tor - nar!
 thwart, Naught, naught my re-solve shall thwart.

cresc. *f*

Il mio te-so-ro in-
 To my be-loved, O-

con sordini.

tan - to An - da - te, an - da -
 has - ten, To com - fort, to com -
 -te a con-so-
 -fort her sad

lar! e del bel ciglio il pian-to cer-ca - te dia - sciu-gar, cer-
 heart, Sweet are the tears that chas-ten, Yet grieve not those who part, that

ca - te, cer-ca - te, cer-ca - te dia - sciu - gar, cer-
 grieve not, that grieve not, that grieve not those who part, that

ca - grieve - te - not -

di a - sciu-gar. Di - te - le che i suoi tor - ti
those who part. Tell her, to see her right - ed

senza sord.

f *p* *f* *p*

a ven-di-car io va - do, a ven-di-car io
neer will I cease pur - su - ing, Ne'er will I cease pur -

cresc.

va - do, che sol distra - gie
su - ing. My sword and faith I've

f *fp* *p*

mor - ti nun - zio vogl'io tor - nar,
plight - ed, Naught my re - solve shall thwart,

fp *f* *p*

nun - zio, nun zio vogl' io tor -
naught, no, naught my re - solve shall

nar, Che sol di stra - gie mor - ti
thwart, My sword and faith I've plight - ed,

f *f* *p*

nun - zio vogl' io tor - nar, sì, nun - zio vogl' io tor -
Naught my re - solve shall thwart, naught, naught my re - solve shall

f

nar!
thwart! (Exit).

p

f *tr* *16*

(Zerlina, with a razor in her hand, drags on Leporello by the hair.)

a tempo

Zerlina.
Re - sta - ti qua! Re - sta - ti qua!
Here you shall stay! Here you shall stay!

Leporello.
Per ca - ri - tà! Oh spare me, pray!

Zerlina.
Re - sta - ti qua! Re - sta - ti qua, qua,
Here you shall stay, Here you shall stay, here

Recit.

Leporello. (trying to free himself).

Zerlina.

qua! Per ca - ri - tà, Zer - li - na! Eh! non c'è ca - ri - tà per pa - ri
stay! For pit - y's sake, Zer - li - na! No, for vil - lains like you there is no

Leporello.
tuo - i. Dun - que ca - var - mi vuo - i?
pit - y. Sure - ly you would not hurt me?

Zerlina.
I ca - pel - li, la te - sta,
I will first tear your eyes out,

Leporello. (trying to coax her.)
il co - re e gli oc - chi. Sen - ti, ca - ri - na mi - a! Guai, se mi toc - chi!
and then cut your head off. Non - sense, lis - ten to rea - son! Dare but to touch me!

Zerlina. (holding him off.)

Ve - drai, schiu - ma de' bir - bi, qual pre - mio n'ha chi le ra - gaz - ze in -
I'll teach you, scum of e - vil, with base de - ceit, murd'rous - ly to ill -

Leporello. (aside).
giu - ria. (Li - be - ra - te - mi, o Dei, da que - sta fu - ria!)
use us. (Oh ye gods, how shall I es - cape this fu - ry!)

Zerlina. (dragging Le -
Ma - set - to! O -
Ma - set - to! ho -

porello about during the whole scene.)
la! Ma - set - to! do - ve dia - vo - lo è i - to? Ser - vi!
la! Ma - set - to! why, Ma - set - to, where are you? neigh - bors!

Leporello. (a peasant enters.)

Z. L.
 gen-te! nes-sun vien, nes-sun sen-te. Fa pia-no per pie-
 ser-vants! no one comes, no one hears me. Pray do not call so

Zerlina.

L. Z.
 tà! non strascinarmi a co-da di ca-val-lo! Ve-drai, vedrai co-me fi-ni-sce il
 loud! Dragg'd at the horse's tail is some-thing like this. You shall not go till you have been well

Leporello.

Zerlina.

Leporello.

Z. L.
 bal-lo! Pre-sto quà quel-la se-dia! Ec-co-la! Sie-di! Stan-co non
 pun-ish'd. On that chair now be seat-ed. Here I am. Stay there. I'm not fa-

Zerlina.

L. Z.
 son. Sie-di, o con que-ste ma-ni ti strappo il cor, e poi lo get-to a'
 tigued. Sit there, or these hands shall tear out thy wick-ed heart. So dare to dis-o-

Leporello. (sits down.)

Z. L.
 ca-ni. Sie-do, ma tu, di gra-zia, met-ti giù quel ra-so-jò! mi vuoi
 bey me. Well, well, but now in mer-cy, put a-way that vile ra-zor! would you

Zerlina.

L. Z.
 for-se sbar-bar? Sì, ma-scal-zo-ne, io sbar-ba-re ti vo'sen-za sa-
 help me to shave? Yes, I will shew you how to shave without either soap or

Leporello.

Zerlina.

Leporello. (gives it.)

Z. L.
 po-ne. E-ter-ni De-i! Dam-mi la man! La ma-no.
 wa-ter. Oh gra-cious good-ness! Give me your hand! There, take it.

Zerlina.

Leporello. (gives the others).

Zerlina.

(ties Leporello's hands with her handkerchief the peasant assists her.)

Z. L.
 Lal-tra! Ma che vuoi far-mi? Vog-lio far, vog-lio far quel-lo che par-mi.
 That one! What mischief strikes her? You shall see, I will do just as I like, sir.

Nº 21b "Per queste tue manine.,,"

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Duet.

Allegro moderato.

Leporello.

L. 
Per que - ste tu - e ma - ni - ne, Can - di - dee te - ne -
Come here, oh I con - jure thee, Thy heart, I know, is



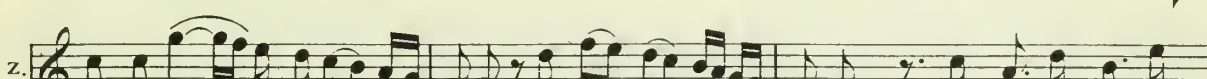
L. 
rel - le, per que - sta fres - ca pel - le, ab - bi pie - tà di
ten - der, Oh let those fin - gers slen - der, Li - ber - ty give to

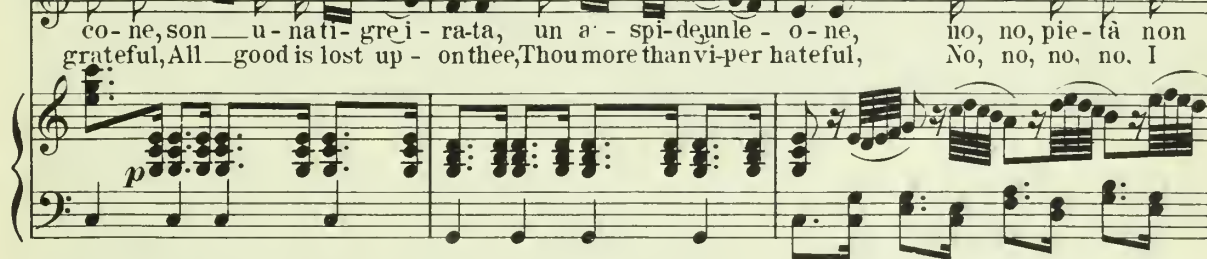


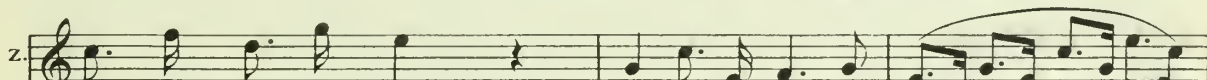
Zerlina.

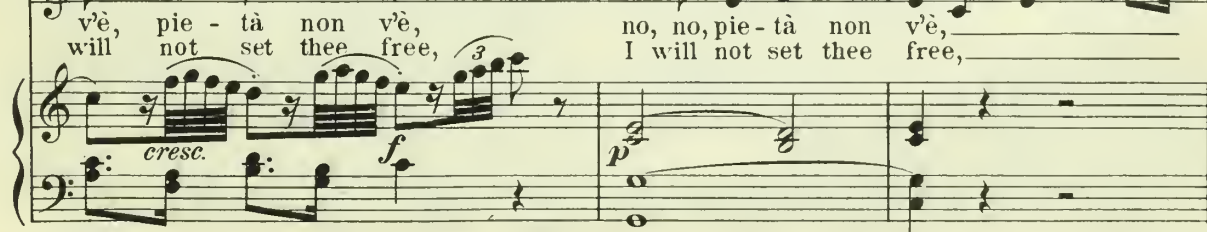
L. 
me, ab - bi pie - tà di me! Non v'è pie - tà, brie - co - ne, non v'è pie - tà, brie -
me, li - ber - ty give to me! No, no, thou man ungrateful, no, no, thou man un -



Z. 
co - ne, son u - na ti - gre i - ra - ta, un a - spi - de, un le - o - ne, no, no, pie - tà non
grateful, All good is lost up - on thee, Thou more than vi - per hateful, No, no, no, no, I



Z. 
v'è, pie - tà non v'è, no, no, pie - tà non v'è,
will not set thee free, I will not set thee free,



Z. *nò, nò, pie-tà non v'è!*
 I will not set thee free!
 Leporello.

L. *Ah, di fug-gir si pro-vi, ah, di fug-gir si pro-vi!*
 If thou all help de - ni-est, if thou all help de - ni-est!

Z. *mo-vi, sei mor-to se ti mo-vi, se ti movi, se ti movi!*
 di - est, nay, stir not, or thou di-est, or thou diest, or thou di-est!

L. *Bar - Mur -*

Z. *Bar - ba - ro tra - di - to - re,*
 Well earn'd is thy dis - as - ter!

L. *- ba - ri, ingiu - sti De-i!*
der, de-keit and treason!

Z. *bar-ba - ro tra - di - to - re, del tuo padrone il co-re a - ves - si qui con*
 well earn'd is thy dis - as - ter, Thou and thy cru-el master, Well pun-ish'd both shall

L. *De-i! treason!*
in ma-no di co - ste - i, chi
She will not list to rea-son, No

(She ties him to the chair)

Z. *te, del tuo padrone il co - re a-ves-si qui con te!*
 be, Thou and thy cru-el mas - ter, well punish'd both shall be.

L. *ca-pi - tar mi fe', chi ca - pi-tar mi fe'? Deh*
 way tes - cape I see, no way tes-cape I see! Oh

Z. *non mi stringer tan - to! l'a-ni-ma mia sen va!*
 bind me not so tight - ly, Or I shall sure - ly faint!

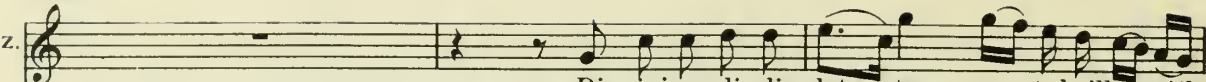
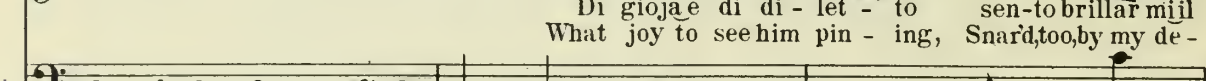
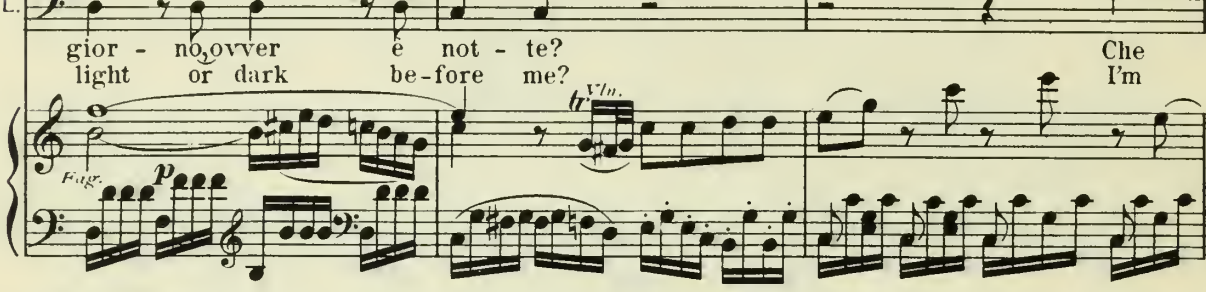
L. *va - da, sen va - da, o re - sti, in - tan - to non par-ti - rai di*
 mat-ter? it serves thee but right - ly, May - be thou wilt now learn some re -

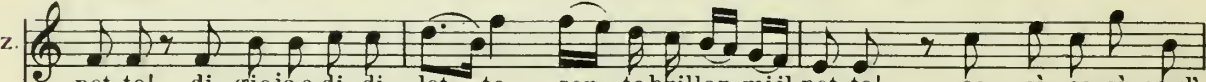
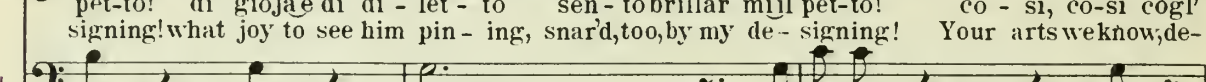
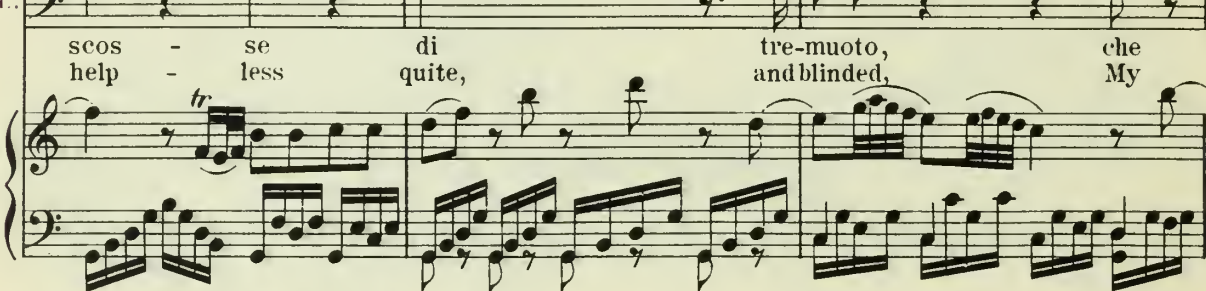
Z. *quà! straint.*

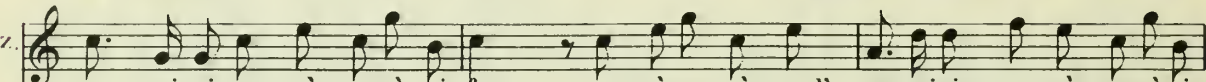
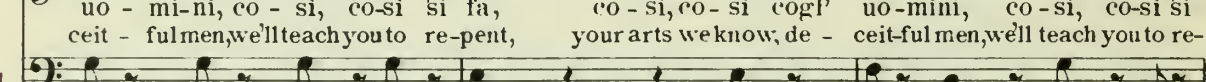

L. *Che stret - te, oh Dei, che bot - te! è*
 Kind for - tune, do thou re - store me, Is't

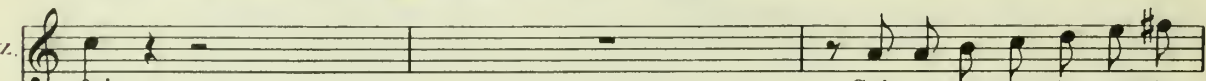

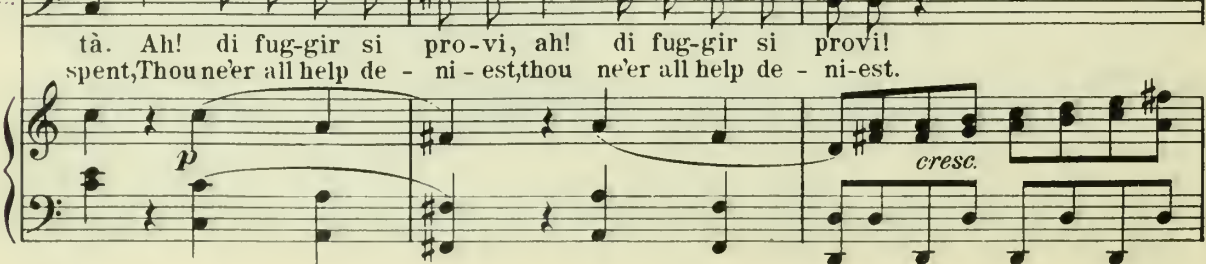
Z. *quà! straint.*

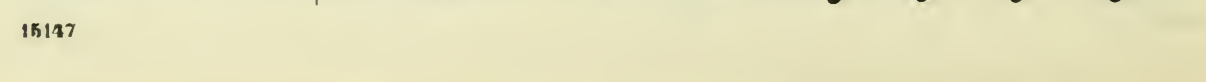

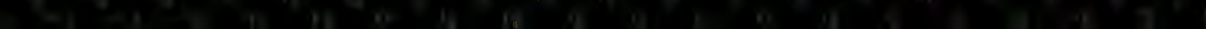
L. *Che stret - te, oh Dei, che bot - te! è*
 Kind for - tune, do thou re - store me, Is't

Z.  Di gioja e di di - let - to sen-to brillar miil
 L.  What joy to see him pin - ing, Snar'd, too, by my de -
 gior - no, ovver è not - te? Che
 light or dark be-fore me? I'm


Z.  pet-to! di gioja e di di - let - to sen-to brillar miil pet-to! co - sì, co-sì cogl'
 L.  signing! what joy to see him pin - ing, snar'd, too, by my de - signing! Your arts we know, de -
 seos - se di tre-muoto, che
 help - less quite, and blinded, My


Z.  uo - mi-ni, co - sì, co-sì si fa, co - sì, co - sì cogl' uo-mini, co - sì, co-sì si
 L.  ceit - ful men, we'll teach you to re-pent, your arts we know, de - ceit-ful men, we'll teach you to re -
 bu - ja o - scu - ri - tà, che bu - ja o - scu - ri -
 cour - age all is spent, my cour - age all is


Z.  fa!
 L.  pent! Sei mor-to, mor-to, mor-to,
 Nay, stir not, stir not or thou


Z.  tà. Ah! di fug-gir si pro-vi, ah! di fug-gir si provi!
 L.  spent, Thou ne'er all help de - ni - est, thou ne'er all help de - ni - est.


mor-to, se ti mo-vi, se ti mo-vi!
di - est, or thou di-est, or thou di-est!

Deh,
Oh,

non mi-strin-ger tan-to,
bind me-not-so-tight-ly,

f *tr* *sf* *p* *Wint.*

Sen va-da, sen va-da, o re-sti, in-
What mat-ter? it serves thee but right-ly, May

la-ni-ma mia sen va!
Or I shall sure-ly faint!

f *sf* *p* *f* *p*

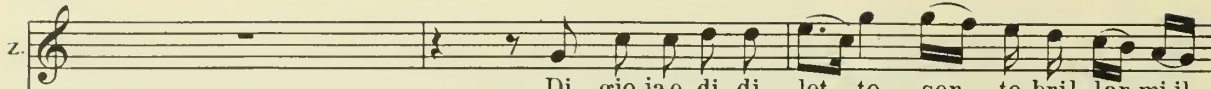
tan-to non par-ti-rai di quà, non par-ti-rai, non par-ti-rai, non par-ti-rai di
be thou wilt now learn some re-straint, May be thou'lt now learn some re-straint, Now learn thou some re-

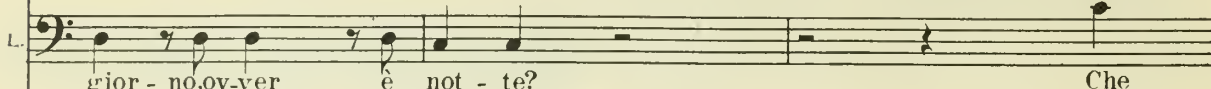
tr *tr* *tr* *tr* *cresc.*

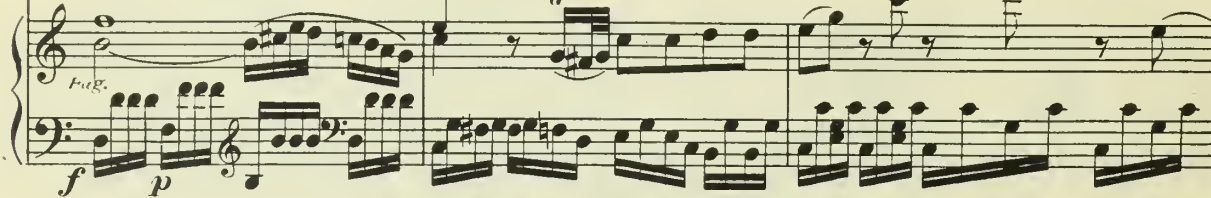
quà!
strait!

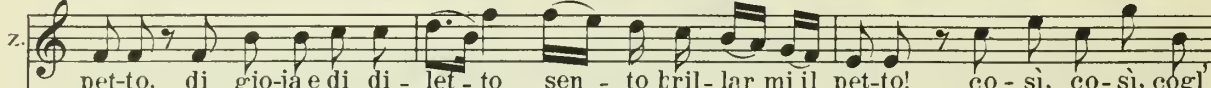
Che stret-te, oh Dei! che bot-te! e
Kind for-tune, do thou re-store me! Is't

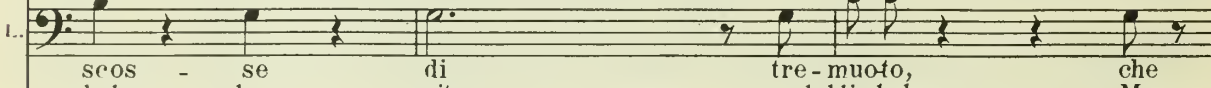
f *p* *f* *p* *ol.* *f* *p*

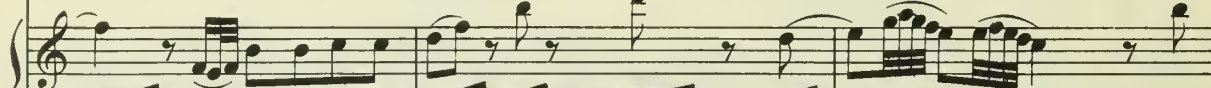
Z.  Di gio-jae di di - let - to sen - to bril-lar mi il
 What joy to see him pin-ing, Snard, too, by my de -

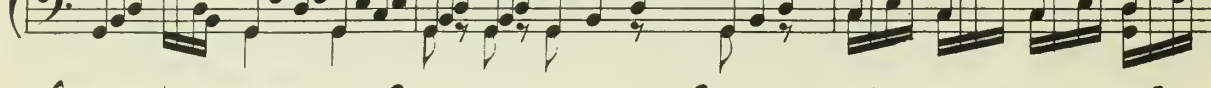
L.  gior - no, ov-ver è not - te? Che
 light or dark be-fore me? I'm

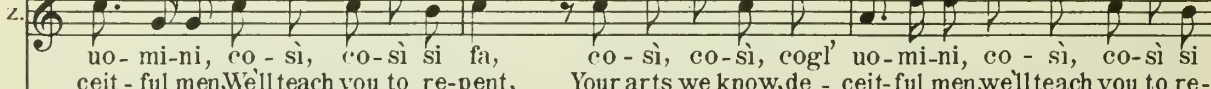
Fug.  *f* *p*

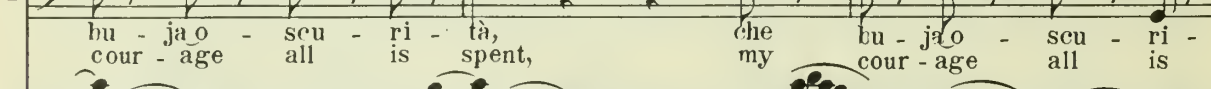
Z.  pet-to, di gio-jae di di - let - to sen - to bril-lar mi il pet-to! co - sì, co - sì, cogl'
 signing, What joy to see him pin-ing, Snard, too, by my de - signing, Your arts we know, de-

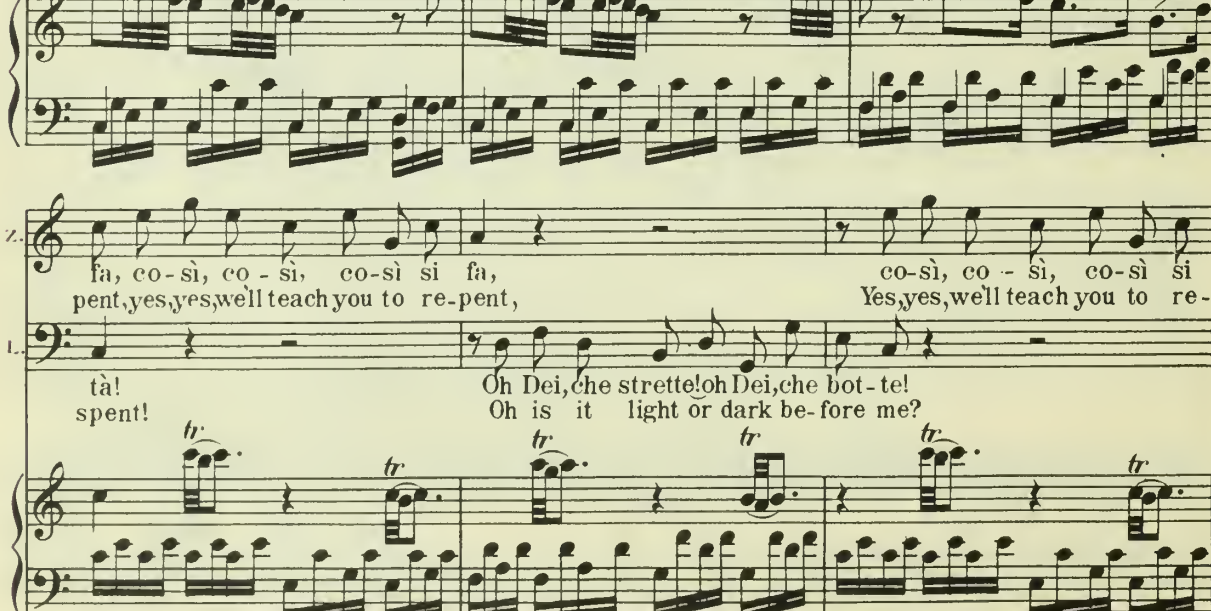
L.  seos - se di tre-muo-to, che
 help - less quite and blinded, My

Z.  uo - mi-ni, co - sì, co - sì si fa, co - sì, co - sì, cogl' uo - mi-ni, co - sì, co - sì si
 ceit - ful men, We'll teach you to re-pent, Your arts we know, de - ceit-ful men, we'll teach you to re-

L.  bu - ja o - scu - ri - tà, che bu - ja o - scu - ri -
 cour - age all is spent, my cour - age all is

Z.  fa, co - sì, co - sì, co - sì si fa, co - sì, co - sì, co - sì si
 pent, yes, yes, we'll teach you to re-pent, Yes, yes, we'll teach you to re-

L.  tà! Oh Dei, che strettel' Oh Dei, che bot - tel'
 spent! Oh is it light or dark be-fore me?

 *tr.* *tr.* *tr.* *tr.* *tr.*

fa, co-sì, co-sì, co-sì, co-sì, co-sì, co-sì si
pent, We know, we know, we know, we know, we know your arts, we

not-te o gior-no, e gior no o not - te? che
Oh say ist light or dark be-fore me? I'm

tr.

fa, co-sì, co-sì, co-sì, co-sì, co-sì si fa, co-sì, co-sì, co-sì, co-
know, we know, we know, we know, we know your arts, we know, we know, we know, we know, we

p. *f* *p.*
scos - - - - - se di
help - - - - - less quite,

sì, co-sì si fa, co-sì, co-sì, co-sì, co-sì si
know, we know your arts, de-ceit - ful men, Well teach you to re -

f
tre - muo - to, che bu - ja o - scu - ri -
and blind - ded, my cour - age all is

tr. *tr.* *tr.* *tr.*

fa, co-sì, co-sì, co-sì, co-sì si fa, co-sì, co-sì,
pent, de-ceit - ful men, we'll teach you to re - pent, we'll teach, we'll teach -

f
tà, che bu - ja o - scu - ri - tà, che bu - ja,
spent, my cour - age all is spent, Ah me, ja,
tr. *tr.* *tr.* *tr.*

cresc.

Z. *co-sì* *si* *fa!*
you to re - pent! (exit)

L. *bu - ja o - scu - ri - tà!*
cou - rage all is spent!

tr *f*

Recit.

Leporello. (to the Peasant)

L. *A - mi - co, per pie - ta un po - co d'a - qua fres - ca, o ch'io mi*
Come hith - er, my good friend, oh let me have some wa - ter, I'm near - ly

L. *mo - ro! guar - da un po' co - me stret - to mi le - go l'as - sas -*
per - ish'd! just look here, how I'm strangled, I can - not stir a

(Exit Peasant.) (struggling)

L. *si - na! Se po - tes - si li - be - rar - mi coi den - ti? Oh ven - ga il*
fin - ger! Oh the vix - en! On - ly try to un - loose me, these gor - dian

L. *dia - vo - lo a di - sfar que - sti gruppi! io vo' ve - de - re di rom - pe - re la*
knots un - tie, with your teeth you might do it. The cords so twisted, where is the end? I

L. *cor - da co - me è for - te! pau - ra del - la mor - te!*
can not move it, as - sist me, or else I shall die here!

(He pulls hard and the window

L. *E tu, Mer - cu - rio, pro - tet - tor de' la - dri, pro - teg - giun - ga - lant 'uom! co - rag - gio -*
Mer - cu - ry aid me! If to thieves thou'rt gracious, as - sist an honest man, Now for it,

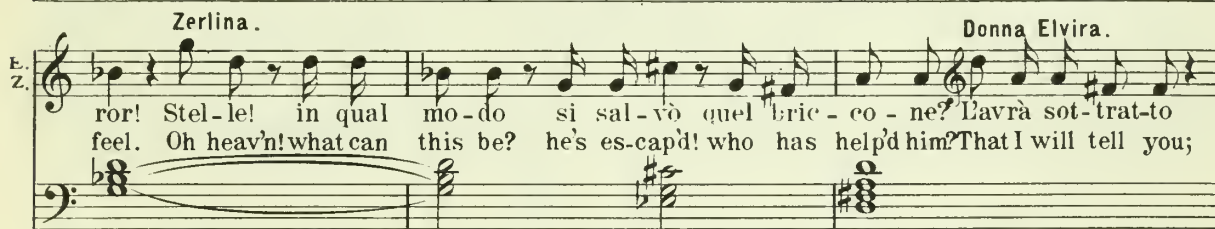
falls to which the end of the cord was fastened.)

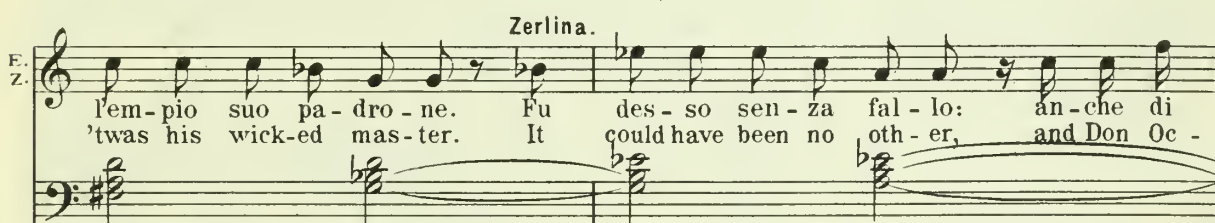
L.

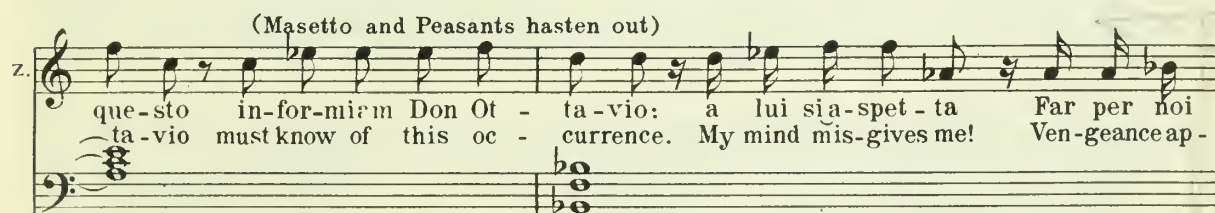
L.

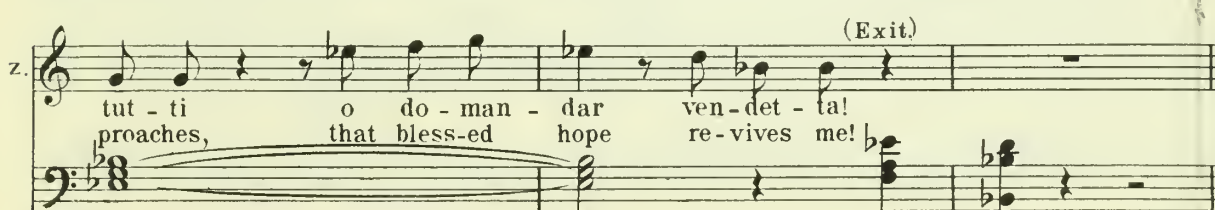
Z.

E.

Z. 

E. 

Z. 

Z. 

Nº 21º "In quali eccessi, o Numi.,,

Recitative and Aria.

Allegro assai.

E. *Strings throughout Recit.*

tr *sf* *p* *tr* *sf* *p* *f* *tr*

Donna Elvira. (alone).

In qua-li ecces-si, o Numi, in qua i mi-sfat-ti or-ri-bi-li, tre-men-di eav-
 In what a-byss-es of er-ror, in-to what dangers, thy reckless path pur-su-ing, have

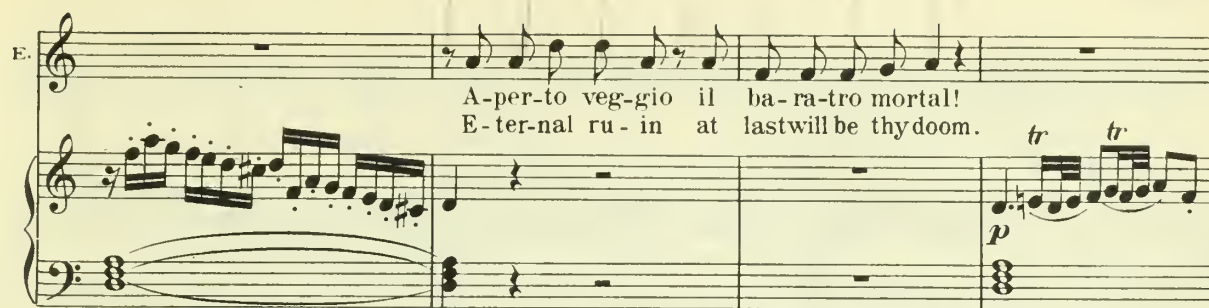
(collecting herself)


vol-toj! scia-gu-ra-to! Ah no! non
 guilt and fol-ly brought thee! The wrath of

puo-te tar-dar li-ra del cie-lo, la giu-sti-zia tar-dar.
 heaven will surely over-whelm thee, it is swift to de-stroy.

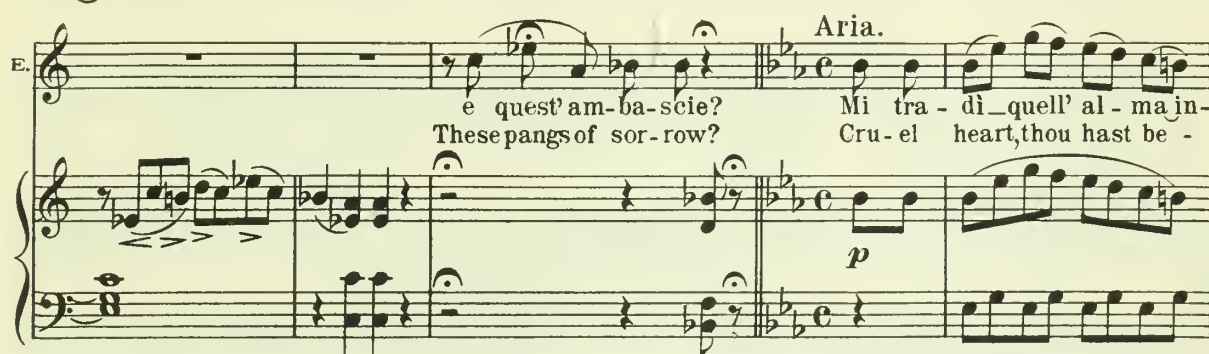
(with energy)

Sen-tir già par-mi la fa-ta-le sa-et-ta, che gli piomba sul ca-po!
 The lightning flash of re-tri-bution im-pendeth, it will soon be up-on thee!

E.  *A-per-to veg-gio il ba-ra-tro mortal!*
E-ter-nal ru-in at last will be thy doom. *tr* *tr* *p*

E.  *Mi-se-ra El-vi-ra! che con-tra-sto daf-fet-ti,*
Wretched El-vi-ra! What a tem-pest within thee *tr* *tr*

E.  *in sen ti nasce!* *Per-chè que-sti so-spi-ri?*
thy heart di videth! *Ah wherefore is this longing?* *p*

E.  *Aria.*
e quest' am-ba-scie? Mi tra-di-quell' al-main-
These pangs of sor-row? Cru-el heart, thou hast be- *p*

E.  *gra-ta, quell' al-main-gra-ta, in-fe-li-ce, o*
tray'd me, thou hast be-tray'd me, Grief un-end-ing up-
cl. cresc. p cresc. Fag.

E. Di - o! mi fa, in - fe - li - - ce, o Di - o! mi fa, in - fe -
on — me he cast, grief — un - end - ing on — me he cast, grief, — ah —

Vins. *mf* *fp* *mf* *Fag. Cl.*

E. li - ce, o Di - o! o — Dio! mi fa.
grief un - end - ing up - on me he cast.

fp *Fl.* *Fag.*

E. Ma tra - di - ta, e ab - ban - do - na - ta,
Pity yet lin - gers, I'll not up - braid thee,

Vins. *Fl.* *Vins.* *Fl.*

E. pro - vo an - cor — per lui — pie - tà, pro - vo an - cor per
Ne'er can I — for - get — the past, ne'er can I for -

Cl. *Vins.* *Fag.*

E. lui pie - tà, pro - - vo an - cor — per lui, per
get the past, ne'er — can I, *mf* can I *mf* for -

Str. *Fag. Cello*

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E. *cl.*
lui, per lui pie - tà. Mi tra - di - quell' al - main - gra - ta, quell'
get the hap - py past. Cru - el heart, thou hast be - tray'd me, thou

E. *cl.*
al - main - gra - ta, in - fe - li - ce, o Di - o! mi fa, in - fe - li - ce, o
hast be - tray'd me, Grief un - end - ing up - on me he cast, Grief un - end - ing

E. *cl.*
Di - o! mi fa, in - fe - li - ce, o Di - o! o Dio! mi fa!
on me he cast, Grief, ah, grief un - ending on me he cast!

E. *Fl.*
Quan - do sen - to il mio tor - mento, il mio tor - mento, di ven - det - ta il
When my wrongs a - rise be - fore me, a - rise be - fore me, Thoughts of ven - geance

E. *Str.*
cor fa - vel - la, ma se guar - do il suo ci - men - to,
stir my bo - som, But the love that at first he bore me

E. *pal - pi - tan - do il cor mi va, pal - pi - tan -*
Binds my heart to him at last, Binds my heart

Fl.

Fug.

E. *do il cor, il cor mi va, il*
to him, to him at last, binds

Fug. & Cello.

E. *cor mi va. Mi tra - di quell'al-ma ingra-ta, quell'al - ma in-*
it to him! Cru-el heart, thou hast be-tray'd me, thou hast be -

Fl. *Cl.*

E. *gra-ta, in - fe - li - ce, o Di-o! mi fa, in - fe - li - ce, o Di - o! mi*
tray'd me, Grief un - end - ing up-on me he cast, Grief un - end - ing on me he

cresc. *p cresc.* *mf p* *sf p*

E. *fa, in - fe - li - ce, o Di-o, o Dio! mi fa!*
cast, Grief, ah grief un - ending up-on me he cast.

mf p *sf p* *Vins* *Cello & Wood.*

E. Ma tra-di-ta, e ab-ban-do-na-ta, pro-vo an-
 Pi-ty yet lin-gers, I'll not up-braid thee, Ne'er can

p *sf* *sf* *sf* *p*

E. cor per lui pie-tà, per lu-i
 I for-get the past, ah, nev-er

Fl. Cl. *Str.*

For. Cello

E. — pie-tà, pro-vo an-cor per lui pie-tà,
 — for-get, ne'er can I for-get the past,

sf *p* *sf*

E. — pro-vo an-cor per lui pie-tà, per lui pie-tà, per
 ne'er can I for-get the past, ah, ne'er can I for-

p *cresc.*

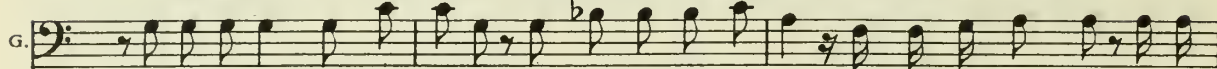
E. lui pie-tà! (Exit)
 get the past,

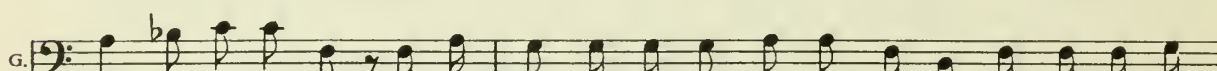
f

Scene. — An enclosed churchyard, several equestrian statues; statue of the Commandant; with inscription in golden lettering.

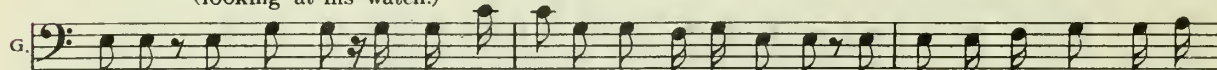
Recit.


Don Giovanni. (leaps over the wall, laughing: is still wearing Leporello's hat and cloak.)

G. 
 Ah, ah, ah, ah, questa è buona, or la-scia-la cer-car; che bel-la not-te! è più
 Ha, ha, ha, ha! most a-musing, They will not seek me here. What splendid moonlight! 'tis as

G. 
 chia-ra del gior-no, sembra fat-ta per gir a zon-zo a cac-cia di ra-
 light as in day-time; this is just such a night as suits for the chase of pret-ty

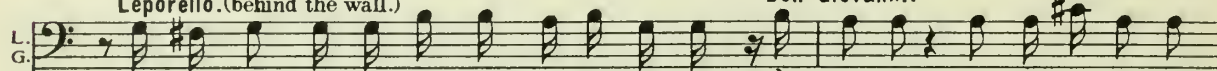
(looking at his watch.)

G. 
 gaz-ze. È tar-di? Oh, ancor non so-no due del-la not-te; a-vrei voglia un po' di sa-
 damsels. What time is't? ah, not yet two o'clock in the morning; I wish now I knew how the

G. 
 per come è fi-ni-to l'af-far tra Le-porel-lo e Donn' El-vi-ra: s'egli ha a-vu-to giu-di-zio!
 droll encounter ended between that poor Elvira and Le-po-rello. Let me hope he was prudent!

Leporello. (behind the wall.)


Don Giovanni.

L. 
 Al-fin vuo-le ch'io fac-cia un pre-ci-pi-zio. È des-so; oh Le-po-rel-lo!
 'Faith' I think he's de-ter-min'd on my ru-in. I hear him. Well, Le-po-rel-lo?

Leporello. (from the wall) Don Giovanni.

Leporello.


Don Giov.

L. 
 Chi mi chia-ma? Non co-no-sci il pa-dron? Co-sì nol co-nosces-si! Co-me,
 Some one call'd me? Don't you yet know my voice? I don't know it at all, sir. Don't you?

Leporello.

Don Giovanni.

Leporello.

G. 
 bir-bo? Ah, sie-te voi? scu-sa-te! Co-sa è sta-to? Per ca-gion
 scoundrel. Oh, is it you? ex-cuse me. What has hap-pen'd? On your ac-

Don Giovanni.

G. L. vos-tra io fui qua-si ac-cop-pa-to. Eb-ben, non e-ra que-sto un o-no-re per
count I have al-most been murder'd. In-deed? how very luck-y, 'twas an hon-or for

Leporello. **Don Giovanni.**

G. L. te? Si-gnor, vel do-no. Via via, vien quà, vien quà! che bel-le co-se ti deg-gio
you. Pray keep such hon-ors. How now? I spoke in fun. Come, let me tell you a pleasant

Leporello. **Don Giovanni.** (Leporello climbs over the wall, and ex-
G. L. dir. Ma co-sa fa-te qui? Vien den-tro, e lo sa-pra-i: di-ver-se i-sto-riel-le
thing. What-ev-er brings you here? Come down and I will tell you, I got in-to some trou-ble,

changes hat and cloak with Don Giovanni.)

G. L. che ac-ca-du-te mi son dac-chè par-ti-sti, ti di-rò un' al-tra vol-ta: or la più
Ev-ry-thing has gone wrong since last I saw you, that we'll leave for the present; One bit of

Leporello. **Don Giovanni.**

G. L. bel-la ti vo' so-lo nar-rar. Don-ne-sca al-cer-to? C'è dub-bio? u-na fan-ciul-la,
scandal I must tell you at once. Some new flir-ta-tion. You're out there. As I was walking,

G. L. bel-la gio-vin ga-lan-te, per la stra-da in-con-tra-hi; le va-do appresso, la
I es-pied a fair dam-sel with the gait of a Ju-no; of course I fol-low'd, I

G. L. pren-do per la man, fug-gir mi vuo-le; di-co po-che pa-ro-le, el-la mi
tried to take her hand, she seem'd un-cer-tain, something ten-der I whis-per'd, and she mis-

Leporello. Don Giovanni. Leporello. Don Giov. Leporel.

G. L. pi-glia_sai per chi? Non lo sò. Per Le-po-rel-lo. Per me? Per te. Va
took me, guess for whom? I can't think. For Le-po-rel-lo. For me? For you. How

'Don Giovanni. Leporello. Don Giov.

G. L. be-ne. Per la ma-no es-sa al-lo-ra me pren-de An-co-ra me-glio. Mac-ca-
pleasant! By the hand, then 'twas her turn to seize me. Bet-ter and bet-ter. She ca-

G. L. rez-za, mi ab-braccia: "Ca-ro il mio Le-po-rel-lo! Le-po-rel-lo, mio ca-ro!,"
ress'd me, embraced me, "Oh, my dear Le-po-rel-lo! Le-po-rel-lo, my dar-ling!"

Leporello. Don Giov.

G. L. al-lor m'accor-si che-ra qual-che tua bel-la. Oh, ma-le-det-to! Dell'in-
at once it struck me, She was one of your sweet-hearts. Curses be on you! I did

G. L. gan-no approfit-to; non sò co-me mi ri-co-no-sce, gri-da; sento gen-te,
not un-deceive her, but af-ter a good while she knew me, took fright, at her shrieking

G. L. a fug-gi-re mi met-to, e pron-to, pron-to per quel mu-ret-to in que-sto lo-co io
people came, I shot by them, nimbly and swift-ly, espied this wall, and leap'd in safe-ty

Leporello. Don Giovanni. Leporello.

G. L. mon-to. E mi di-te la co-sa con ta-le indif-fe-ren-za? Per-chè no? Ma se
o-ver. And you dare tell me this as if it were a good sto-ry? And why not? What if

(The moon breaks through the clouds, and floods the statue of the Commandant with ghostly light.)

Don Giovanni. (laughs loudly) 243

L. G. *f* *se* *co* - *stei* *sta* - *ta* *mia* *mo* - *glie?* *Me* - *gli* *an* - *co* - *ra!*
she were my wife, then would you laugh, sir? All the loud - er.

Adagio.

The Statue.

C. *f* *Di* *ri* - *der* *fi* - *ni* - *rai* *pria* *dell* *au* - *ro* - *ra!*
Your jest will turn to woe ere it is morn - ing!
Ob. Cl. Fag. 3 Trombones & Bassi

Don Giovanni.

Leporello.

G. L. *Chi* *ha* *par* - *la* - *to?* *Ah*, *qual* - *che* *a* - *ni* - *ma* *sa* - *rà* *dell'* *al* - *tro* *mon* - *do*,
Who was speak - ing? Oh, some soul tor - ment - ed, from the land of spir - its,

Don Giovanni. (puts his hand to his sword, looks about among the tombs and strikes at some of the statues.)

L. G. *che* *vi* *co* - *no* - *sce* *a* *fon* - *do*. *Ta* - *ci*, *sciocco!* *chi* *va* *là?* *chi* *va* *là?*
pay homage to your mer - its. Si - lence, ras - cal. Who goes there? Who goes there?

Adagio.

The Statue.

C. *Ri* - *bal* - *do* *au* - *da* - *ce!* *La* - *scia* *a'* *mor* - *ti* *la* *pa* -
Mis - guid - ed, per - vert - ed, An - ger not the de - part -

Leporello.

Don Giovanni.

C. L. G. *ce!* *Ve* *l'ho* *det* - *to!* *Sa* - *rà* *qual* - *cun* *di* *fuo* - *ri* *che* *si* *bur* - *la* *di* *no* - *i!*
ed! As I told you! It must be some one hid - ing by yon wall, laugh - ing at us.

(With indifference and disdain)

G. *Ehi*, *del* *Com* - *men* - *da* - *to* - *re* *non* *è* *que* - *sta* *la* *sta* - *tua?* *leg* - *gi* *un* *po* - *co* *quel* - *la* *is* - *cri* -
Say can that hideous structure be the Comman - dant's sta - tue? That inscription I'd like to

Leporello.

G. L.
zion. Scu-sa-te, non ho im-pa-ra-to a leg-ge-re a' rag-gi del-la
hear. Excuse me, My eye-sight is in-diff'-rent bad, I can-not read by

Don Giovanni. (touching his sword.) Leporello. (reads the shining inscription.)

G. L.
lu-na. Leg-gi, di-co! "Dell' em-pio, che mi tras-se al pas-so e-
moon-light. Read, I tell you! "I here a-wait the vengeance decreed by

(recoils terrorstricken.)

G. L.
stre-mo, quia-ten-do la ven-det-ta., U-di-ste? io tre-mo!
Heaven up-on a base as-sas-sin." You hear it? I trem-ble!

Don Giovanni.

G. L.
O vec-chio buf-fo-nis-si-mo! di-gli che que-sta se-ra l'at-tendò a ce-nar
An ex-qui-site buf-foon-e-ry! Tell the old man I ask him to sup with me this

Leporello. (the inscription grows dim.)

G. L.
me-co! Che paz-zia! ma mi par, Oh Dei, mi-ra-te, che ter-
eve-ning. You are mad! What is that— Oh, do you see him? What a

G. L.
ri-bi-le oc-chia-to e-gli ci da! par vi-vol! par che sen-ta, e
ter-ri-ble light is in his eyes! he sees us! he can hear us! Oh

Don Giovanni. (with hand on sword.)

G. L.
che vo-glia par-lar! Or-sù, va là, o qui t'ammaz-zo, e poi ti sep-pel-
what if he should speak! Be quick, o-bey! Or I will kill you, and in this church-yard

Leporello.

G. L.
li-scol! Pia-no, pia-no, Si-gno-re, o-ra ub-bi-di-sco.
lay you. Oh un-for-tu-nate me! I must o-bey you.

Nº 22. "O statua gentilissima.,
Duet.

Allegro.

Leporello. (to the Commandant.)

L. *Tutti.*
O sta-tua gen-ti-lis-sima del gran Commenda-
Oh thou most no-ble monument, Our Commandant re-

f *p* *f* *p*

(to Don G.)

Don Giov.

L. G.
to-re_Padron! mitrema il co-re, non pos-so, non posso terminar! Fi -
sembling, Oh, sir, see how I'm trembling, I can-not, I can no further go. wind. Pro -

Cor.

G.
ni - scila, o nel pet-to ti met-to questo acciar, ti met-to questo ac-
ceed at once, or I'll spear thee, I'll kill thee at a blow, I'll kill thee at a

cresc.

Leporello. (aside.)

Don Giovanni. (aside.)

Leporello.

L. G.
ciar! Che im-piccio, che ca - priccio! Che gusto! che spas-set - to! Io sento mi ge -
blow! He's madder now than ev - er! His cowardice di - verts me. If I could on-ly

fp

Don Giovanni.

G.
Lo voglio far tremar, lo voglio far tremar!
How can one tremble so? how can one tremble so? (to the statue)

L.
lar, io sen - to mi ge - lar! O sta - tua gen - ti -
go, If I could on - ly go! Oh thou most no - ble

f *p* *tr*

(starting back)

L. *lis - sima - benchè di mar - mo siate - Ah Padron! Padron mi - o! mira - te! mi - mon - ument, I speak with fear and wonder, Master, look! Oh look yonder, oh master, look*

f *p* *tr* *tr*

Don Giovanni. (advanc-

G. *ra - te! che se - guita a guar - dar, che seguita a guar - dar! Mo - ri, yonder, See how his eye - balls glow, see how his eye - balls glow! Die then,*

cresc. *f*

ing menacingly)

Leporello.

G. *mori! No, no, no, no, atten - dete, at - ten - de - te! diethen. No, no, oh wait a moment, wait a moment!*

Str. *p*

(going back)

L. *Si - gnor, il padron mi - o - My mas - ter here in - vites thee, Str.*

Wind. *p*

L. *ba - da - te ben, non i - o - Not I, great sir, it frights me,*

Wind.

(The statue nods its head)

L. G. vor - ria con voi ce - nar! Ah! ah! ah! che scena è
To sup with him this night. Ah, ah, ah, — I'm not in -

L. questa! ah, ah, ah, — che sce-na è que - sta! o ciel! chi - nò la
venting, Ah, ah, ah, — I'm not in - vent - ing, He nods, he nods con -

Don Giovanni. (not looking at him)

G. Va là, che sei un buf - fo - ne, va là, che sei un buf - fo - ne, un buf -
L. Thou fool, what's there to scare thee? thou fool, what's there to scare thee, what is
te - sta!
sent - ing!

Leporello. # 14

G. fo - ne, un buf - fo - ne! Guar-da-te, guar-da-te, guar-da-te an-cor, pa -
L. there, what's there to scare thee? Oh master, oh master, oh look your-self and

Don Giovanni.

L. G. dro - ne! E che deg-gio guar-dar, deg-gio guardar, deg-gio guar-dar?
spare me! What is this wondrous sight, what is this wondrous, wondrous sight?

Leporello.

(imitates the statue)

(the statue bends its head)

L. *Col - la mar-mo - rea testa ei fa co - sì, co - sì.*
See, with his head of marble, He nods, just so, just so.

p mf p p

D. Giov.

(sees the statue)

G. *Col - la mar-mo - - rea testa ei fa co - sì, co - sì.*
See with his head of marble, He nods just so, just so.

L. *Col - la mar-mo - - rea testa ei fa co - sì, co - sì.*
See with his head of marble, He nods just so, just so.

f p

Don Giovanni. (to the statue)

G. *Par -*
Give

G. *la - tel se po - te - te.*
an - swer, if thou hear'st me,

cresc. f

G. *Ver - re-tea ce-na?*
Wilt come to supper?

ver - re-tea ce-na?
wilt come to supper?

The Statue. (inclining its head.)

Don Giovanni.

mezza voce

C. G. Si! Bi - zar-ra è in ver la
Yea! Leporello. A strange ad - ven - ture,

Mo - - - ver mi pos - so ap - pe - na, mi
Now we are ru - in'd tru - ly, He

f *pp*

Cor.

G. sce - na, ver - rà il buon vecchio, il buon vec - chio a
tru - ly, He hath ac - cept - ed, ac - cept - ed

L. man - ca, o Dei, la le - na! mi man - ca, o Dei, la
takes it all so cool - ly, he takes it all so

G. ce - na. A pre - pa - rar - - la an - dia - mo, a pre - pararla an -
du - ly; Come, let us go, make read - y, Come, come, let us make

L. lena! Per cari - tà, par - tiamo, per ca - ri - tà, par - tiamo, an - diamo via di
coolly, oh let us go, oh master, my limbs I cannot steady, To run away is

G. dia - mo, par - tia - mo via di quà! Bi - zar - ra è in ver la
read - y To meet this ston - y guest! A strange ad - ven - ture,

L. quà! an - diamo, andia - mo via di quà! per ca - ri - tà, par - tiamo, andiamo via di
best, oh come, to run a - way is best! My limbs I cannot steady, To run away is

G. sce - na, ver - rà il buon vec-chio a ce - na, A
tru - ly, He hath ac - cept - ed du - ly, Come,

L. quà, per ca - ri-tà, par - tiamo, andiamo via di quà, andiamo via di
best, my limbs I can not steady, to run a-way is best, to run a-way is

G. pre - parar - la an-diamo, partia - mo via di quà, par -
let us go, make ready, to meet this stony guest, To -

L. quà! andiamo via di quà, andiamo, andiamo via di quà, an-diamo, andiamo via di
best, to run away is best, oh come, to run a-way is best, oh come, to run away is

G. tia - mo via di quà.
meet this ston - y guest. (Exeunt.)

L. quà, via di quà, via di quà, di quà, di quà, di quà!
best, come away, come a - way, to run a - way is best!

Recit.

Scene. - A darkened chamber.

Don Octavio.

O. Calma-tevi, i-dol mi - o! di quel ri - baldo vedrem puni-ti in bre-ve i gra-vi eccessi,
Yes, all now re - assures us; the hand of justice will soon arrest his course of guilt and fol-ly,

Donna Anna.

Don Octavio.

O. A. ven-di-ca-ti sarei. Ma ji padre, o Di-o! Con-vien chi-na-re il ci-glio al vo-
and we shall be aveng'd. My father, I've lost him! What is decreed by heaven, we must

O.
le - re del ciel. Re - spi - ra, o ca - ra! di tua per - dita a - ma - ra fia do -
pa - tiently bear. Oh rouse thee, my dearest, from the sad re - col - lection; brighter

O.
ma - ni, se vuoi, dol - ce com - pen - so que - sto cor, questa ma - no, che il mio te - nero a -
days are before thee. Say to - morrow thou wilt bless my af - fection, let thy hand be the

Donna Anna. Don Octavio.
O.
mor. O Dei! che di - te in si tri - sti mo - men - ti. E che? vor -
pledge. Ah no, how can'st thou speak of joy when I'm weeping? Ah then, since

O.
re - sti con in - du - gi no - vel - li ac - cre - scer le mie pe - ne? cru -
faith - ful love or pray'rs can - not move thee, too well I see that thou dost not

No 23. "Crudele?,"

Recitative and Aria.

I Cruel?
Donna Anna.

Ah no, my dearest

Larghetto.

O.
de - le! Cru - de - le? Ah no, mio be - ne!
love me! Not loveth thee? Ah ne'er be - lieve it!
Risoluto.
Strings throughout.

A.
Tropo mi spia - ce al - lon - ta - narti un ben che lun - ga - mente lan ostr' al - ma de - si - a.
Could I accept, while my tears yet freshly flow, the best fulfilment of my heart's dearest wishes?

What could the world say, or reason! *do not*

A. Mail mondo, oh Di - o! non se -
I cannot, I dare not, Ah, nor

f *p*

empt the friends of my tender heart *Which already pleads your cause*

A. dur la co-stan-za del sen-si - bil mio core; ab-ba-stan-za per te mi parla -
seek to persuade me, till my grief is assuaged. All my heart is thine own, of that be

f *p*

large *Larghetto.* *do not tell*

A. mo-re! Non mi -
certain. Tell me -

Cl. Fag. sotto voce Vln. Fl.

p

me *my beloved.* *that I am cruel* *to*

A. dir, bell' i - dol mi - o, che son i - o cru-del con
not, Oh thou be - lov'd one, That thou'rt constant to me in

mf *mf*

you must know *how much I loved*

A. te, vain, tu ben sa - i quant' io ta -
That I love thee, ah well thou

Str. *Fag. Cor.* *p*

you
A. *you know that I am free*
ma - i, tu co-no-sci la mia fè, tu co -
know'st it, That I'll ev-er thine re - main, That I'll

Fag. Cl.
Fl.

that I am free bright
A. no - sci la mia fè. Cal - ma,
ev - er thine re-main. Stay, oh

Cl. Fag.
Fl. Fag.

calm your torments
A. calmail tuo tor-mento, Se di duol non vuoi ch'io
stay thy fond mis-giving, Doubt me not, oh I con-

die of grief
A. mo - ra, se di duol non vuoi ch'io mo-ra, non vuoi ch'io mo-ra.
jure thee, doubt me not, oh I conjure thee, oh I conjure thee!

Fag. Violin
cresc.
f

do not tell me my beloved that I am
A. Non mi dir, bell' i - dol mi - o, che son
Tell me not, oh thou be - lov'd one, That thou'rt

p

cruel night with you
calm calm your

A. *i - o cru - del con te; cal - ma, cal - ma il tuo tor -*
constant to - me in - vain; Stay, oh stay then thy fond mis -

torments if you would, not leave me, die or

A. *men - to, se di duol non vuoi ch'io*
giv - ing, Doubt me not, oh I con -

grief
 A. *mo - ra, non vuoi ch'io mo -*
jure thee, oh I con - jure thee!

Allegretto moderato.

tr. tr. tr. tr. Wind.

may be one day the sky will

A. *For - se, forse un giorno il cie - lo an -*
Love and hope do both, do both as -

smile again or me

A. co - ra sen - ti - rà, sen - ti - rà pie - tà di me! forse un
 sure me, That kind heav'n yet will smile, will smile a - gain, Love and

A. giorno il cielo an-co-ra sen-ti - rà
 hope do both assure me, That kind Heav'n

A.

A. pie - tà di me, sen - ti - rà pie -
 will smile a - gain, smile a - gain, that

A. tà, pie - tà di me, sen - ti -
 heav'n will smile a - gain, that kind

cresc. sf p

A. *ra - pie - tà di me, for-se, for-se il cie - lo un*
heav'n will smile a - gain, Love and hope as - sure me, as -

sf p *Vzn.* *Wind*

A. *gior-no sen - ti - rà pie - tà di*
sure me, That kind heav'n will smile a -

tr

A. *me, sen - ti - rà pie - tà di me, pie - tà di*
gain, that kind heav'n will smile a - gain, will smile a -

fp fp fp fp p cresc.

A. *me.*
gain. (Exit)

à tempo

Recit.

Don Octavio. (alone)

O. *Ah, sì se-gua il suo pas - so: Io vo' con le - i di - vi - de - re i mar -*
Ah, her foot-steps I fol - low. To me 'tis dear to par - take her ev - ry

O. *ti - fi: Sa - ran me - co men - gra - vi i suoi so - spi - ri.*
sor - row; Give me pa - tience, oh love, to wait some blest mor - row. (Exit.)

No 24. "Già la mensa e preparata.,,
Finale.

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A lighted hall. The table prepared for a banquet.

Allegro vivace.

Piano introduction in D major, 2/4 time. The music is marked *f* (forte) and *Allegro vivace*. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The introduction concludes with a *cresc.* (crescendo) leading into the vocal entry.

Don Giovanni.

Vocal entry of Don Giovanni. The vocal line begins with a *f* (forte) dynamic. The piano accompaniment is marked *fp* (fortissimo piano). The lyrics are: "Già la mensa è prepa - ra - ta. Ah, I see the ta - ble's ready."

(to the musicians of his private band.)

Vocal instruction to the musicians. The vocal line is marked *f* (forte). The lyrics are: "Voi suo - na - te, ami - ci - cari! Play a gay and festive measure! Giac - chè Cost - ly"

Vocal conclusion. The vocal line is marked *f* (forte). The lyrics are: "spen - do i miei da - na - ri, io mi vo - glio di - ver - tir. is my cup of pleasure; And I'll drain it to the end." The piano accompaniment features a *cresc.* (crescendo) and a *f* (forte) dynamic.

(to Leporello) Leporello.

G. Leporel-lo, presto in ta-vola! Son prontis - simo a ser - vir, son pron-
L. Lepo-rel-lo, serve the sup-per. All is read - y to com mand, all is

Don Giovanni. (to Lep.)

G. tis - simo a ser-vir. Giac - chè spen-do i miei da - na - ri, io mi
L. read - y to command. Cost - ly is my cup of pleasure, And I'll

(to the musicians)

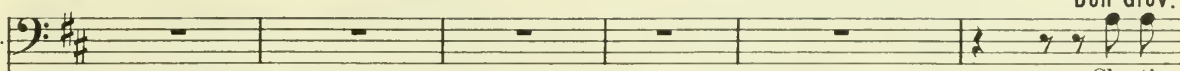
G. vo - glio di - ver - tir. Voi suo-na - te, a-mi - ci ca-ri! Giacchè
L. drain it to the end. Play a gay and fes - tive measure, Costly

G. spen-do i miei da - na - ri, io mi vo - glio di - ver - tir, io mi voglio di - ver-
L. is my cup of pleasure, And I'll drain it to the end, Yes, I'll drain it to the

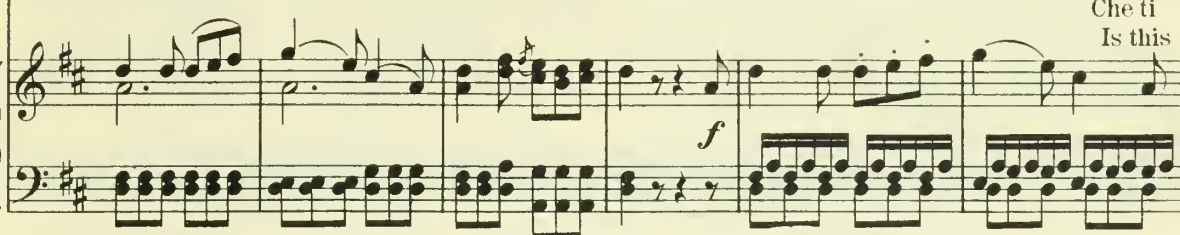
Allegretto. Leporello.

G. tir. (The private band begins the first piece, Bravi! "Cosa rara!",
L. end. melody from Martin's *Una cosa rara*.) Bravi! "Cosa rara!"

Don Giov.


G. 

Che ti
Is this

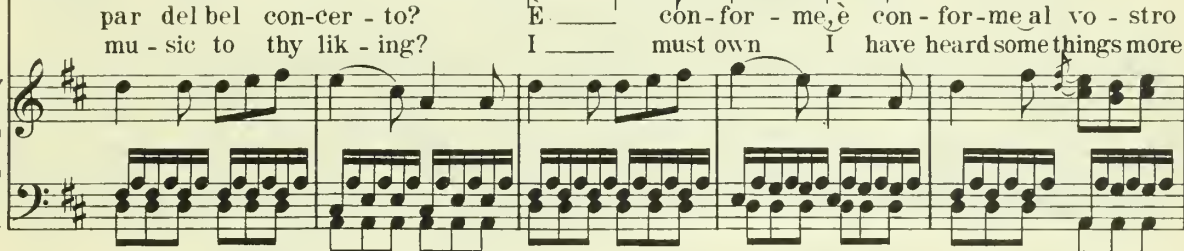


(eating; to Lep.)


Leporello.

G. 


par del bel con-cer - to? E con-for - me, è con-for-me al vo - stro
mu - sic to thy lik - ing? I must own I have heard some things more



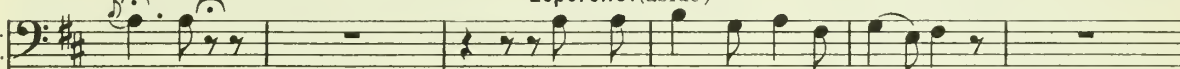
Don Giovanni.

G. 

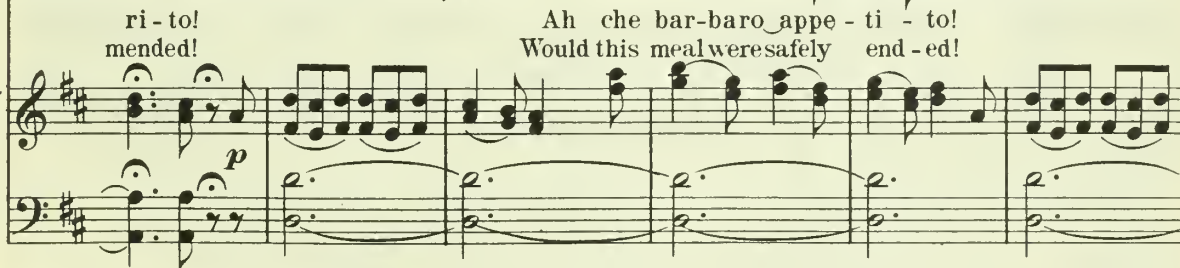
merto. Ah che piatto sa-po - ri-to! ah che piatto sa-po - ri-to! ah che piatto sa-po -
striking. Here's a dish to be commended, here's a dish to be commended, here's a dish to be com-



Leporello. (aside)

G. 

ri - to! Ah che bar-baro appe - ti - to!
mended! Would this meal were safely end - ed!



G. 

Che boc - co - ni da gi - gan - telmi par proprio di sve - nir, mi par proprio di sve -
While I watch his giant mouth-fuls, I his courage compre - hend, I his courage compre -



G. nir. Nel ve-der i miei boc-co - ni, gli par propriodi sve-nir, gli par propriodi sve-
hend. While he watches ev -'ry mouthful, Who on me is to at-tend, who on me is to at -

pp sf p sf p

L. nir. Ah che bar-baro appe - ti - to! che boc-co - ni da gi - gante! Nel ve-
tend? While I watch his giant mouthfuls, I his courage compre - hend. While he

cresc. f p p sf p sf p sf

Leporello Don Giov.

G. der i miei boc-co - ni, gli par proprio di svenir, di sve-nir! Ah che bar-baro appe-
watches ev -'ry mouthful, Who on me, who on me is to at-tend? Would this meal were safely

p f

Leporello.

L. Don Giovanni. Leporello. Don Giovanni.
ti - to! Gli par proprio di sve-nir. Che boc-co - ni da gi - gan-te! Gli par propriodi sve-
end-ed. Who on me is to at-tend? While I watch his giant mouthfuls. Who on me is to at -

p f p

G. nir, gli par proprio di sve-nir, gli par proprio di sve-nir.
tend? who on me is to at-tend? who on me is to at-tend?

L. Leporello. mi par proprio di sve-nir, mi par proprio di sve-nir. (The private band fin-
I his courage compre-hend, I his courage compre-hend. ishes the first piece.)

p Strings in Orch.

Don Giovanni.

Leporello.

(The private band begins the 2d piece, from Paisiello's 261
Fra i due litiganti il terzo gode)

G. L. *Allegretto.*

Piat-to! Wine here! Servo! Ready!

f

Leporello.

Don Giovanni.

G. L.

Ev - vi - va - noi li - ti - ganti. Ver - sa il vi - no!
Long life to "i li - ti - ganti!" Fill my goblet!

G. L.

Ec - cel - len - te
Choice a - ro - ma,

p

(Leporello changes Giovanni's plate)

Leporello (aside)

G. L.

mar - zi - mino!
good - ly vintage!

Que - sto pez - zo
I'll de - vour this

f *p* *f*

Don Giovanni.

G. L.

di fa - giano, pia - no, pia - no, pia - no, pia - no vo'inghiot - tir. Sta man -
piece of pheasant, Soft - ly softly, softly, while I down - wards bend. None to

p

(aside)

G.

giando quel mar-rano! fin-ge-ro di non ca-pir.
serveme, this is pleasant, Ras-cal, say, wilt thou at-tend? (Private band finishes the second piece.)

f *p* *Strings in Orch.*

L.

Leporello.
(Private band begins the 3d. piece, *Moderato. from Mozart's Figaro.*) Questo That's a

f *p* *cl.*

L.

poi la co-no-sco pur troppo.
song I have heard but too oft-en.

mf *p*

Don Giovanni (without looking at him) Leporello. (with his mouth full)

G.

Le-po-rel-lo! Pa-dron mi-o!
Le-po-rel-lo! Yes, sir, com-ing!

f *p* *tr*

Don Giovanni. Leporello. (clearing his throat.)

G.

Par-la schietto, par-la schietto, mascal-zo-ne. Non mi la-scia una flus-
Well, speak out, man, well speak out, what art thou mumbling? I beseech you, stay from

p *cl.* *tr*

L. G. sio-ne le pa-ro - le pro - fe - rir, le pa-ro-le pro-ferir. Mentre io
grumbling, I've a cold that will not mend, I've a cold that will not mend. I ex-

tr *cresc.* *f* *p*

L. G. man - gio fischia un po - co. Non sò far. Cos'è?
pect thee to a - muse me. Sir, I can't! Why not?

cresc.

L. G. Leporello. Seusa - te! scu - sa - te! sì ec - cel - len - te è'l vo - stro cuo - co, sì ec - cel -
Excuse me! ex - cuse me! When such vi - ands dainty in - vite me, when such

f *p*

L. G. lente, sì ec - cel - len - te è'l vo - stro cuo - co, che lo volli anch'io pro - var, che lo volli anch'io pro -
viands, when such dainty viands invite me Wonder not, if I par - take, wonder not if I par -

mf *p*

L. G. Don Giovanni. Si ec - cel - len - te è il cuo - co mi - o, che lo volle anch' ei pro -
It is clear thou must par - take, it is clear thou must par -

var, take. sì ec - cel - len - te, Wonder not, then, che lo volli anch'io pro -
wonder not if I par -

mf *p*

Allegro assai. Donna Elvira. (rushes in distractedly)

E. Lul - ti - ma pro - va dell' a - mor mi - o an - cor vogl'
Love bids me ven - ture One more en deav - or, Ere we for

G.

var.
take.

(Exeunt all servants but Leporello.)

L. var. (The private band fin-
take. ishes the 3^d piece.)

Allegro assai.

f *Tutti* *p* *f* *p* *f* *p*

E. i - o fa - re con te. Più non ram - men - to gl'in - gan - ni
ev - er A - sun - der fly. Though you may scorn me, I'll not re -

f *p* *tr*

E. tuo - i, gl'in - gan - ni tuo - i, pie - ta de io
sent it, I'll not re - sent it, I come to

cresc. *p*

E. sen - to! Don Giovanni. (rising and dismissing the players with Da te non
warn thee! a sign.) With love I've

G.

Cos' è?
Pray why?Cos' è?
pray why?

L. Leporello.

Cos' è?
Pray why?

Cos' è?
pray why?

cresc. *f*

E. chie - de quest' alma op - pres - sa del - la sua fe - de qual - che mer -
end - ed, Joy long hath left me, Lone and un - friend - ed, I long to

f *p*

Don Giovanni. (trying to raise her.)
E. è. Mi ma - ra - vi - gliò! co - sa vo - le - te? co - sa vo -
die. You quite sur - prise me! Your wish re - veal then! your wish re -

f *p* *f* *p*

G. le - te? Se non sor - ge - te non re - sto in piè, non re - sto in
veal then! If you must kneel then, Why so must I, Why so must

f *crese* *f*

Donna Elvira.
E. piè! Ah non de - ri - de - re gli af - fan - ni mie - i!
I! Cru - el, de - ride me not, For thee I'm su - ing!

L. Qua - si da
Her wrongs are

p *p*

Don Giovanni. (He gets up and raises her) Ah, non de - ri - de - re!
Cru - el, de - ride me not,

E. Io ti de - ri - de - re!
Come, sweet one, chide me not!

L. pian - ge - re mi fa co - ste - i, qua -
all for - got, For him she's su - ing, Her

tr. *tr.*

(With affected tenderness) Ah non de - ri - de-re!
Cru-el, de - ride me not!

Io te de - ri - de-re?
Nay sweet one, chide me not!

Cie-lo! per - chè?
Why wilt thou cry?

si da pian - ge - re mi fa co - ste-i.
wrongs are all for - got, For him she's su - ing!

tr. *tr.* *tr.* *tr.* *tr.* *tr.* *cresc.*

Don Giovanni. Che vi
Thy life

Che vuoi, mio be - ne?
For what dost ask me?

p *cresc.* *p*

- ta can - gi!
a - mend thou!

Cor per - fi - do!
Mis - guid - ed one!

Bra - va!
Not bad!

cresc. *fp*

Cor per - fi - do! cor per -
mis - guid - ed one! mis - guid -
Leporello.

Bra - va! Cor per
Not bad! mis - guid

cresc. *fp* *fp* *f*

E.
 - fi-do!
 - ed one!
 Don Giovanni. (turning toward the table).
 L.
 G.
 - fi-do!
 - ed one!
 La - - seia ch'io man-gi,
 This fool - ing end now,
p
tr
tr

G. *la - - scia ch'io man-gi, end now.*
 this fool - ing

tr *tr* *Vlns.* *mf* *p*

Donna Elvira. (with disdain).

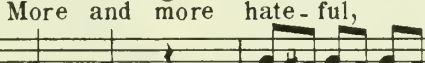
E. Res- ta - ti, bar-ba-ro!
Wretch, I a - ban-don thee,
Leporello.

G. e se ti pia - ce, man-gia con me!
When thou hast suppd well, No more thoult sigh!

L. Se - non si -
If - he re -

f *p*

E.  nel lez-zo im - mon-do e - sem - pio or - ri - bi - le d'i - ni - qui-
More and more hate-ful, Ev - er de - test-ed be, Thee I dis-

L.  muo - ve del - suo do - lo - re, di sassò hail co - re, o cor non
lents not tò - see her griev-ing, His heart de - ceiv - ing hard as



E. *tà!* *own!* Don Giovanni. (recklessly raising his glass).
 L. *ha!* *stone.* Vi - van le fem-mi - ne, vi - vajl buon vi - no!
 G. Maidens both fair and young, Good wine, and plen - ty,
 so-stegno e glo - ri - a d'ù - ma - ni - tà, so-stegno e glo - ri - a
 To these are prais - es due, To these a - lone, to these are prais-es due,
 Donna Elvira.
 E. Re - sta - ti, bar - ba - ro! nel
 Wretch, I a - bandon thee! more,
 G. d'ù - ma - ni - tà! to these a - lone! Leporello. Vi - van le fem-mi - ne,
 Maidens both fair and young,
 L. Se non si muo - ve
 If he re - lent not
 E. lez - zo im - mon - do, re - sta - ti, bar - ba - ro!
 more than hate - ful, Wretch, I a ban - don thee!
 G. vi - vajl buon vi - no! vi - van le
 good wine and plen - ty, Maid - ens both
 L. del suo do - lo - re, di sas - so
 to see her griev - ing, His heart is
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F. nel lez-zo im mon-do! e - - sem-pio or - ri - bi - le
More and more hate-ful, Ev - - er de - test - ed be,

G. fe - mi - ne vi-vail buon vi - no! so - ste-gno e glo - ri - a
fair and young, good wine, and plen-ty, To these are prais - es due,

L. hail co - re, di sas-so hail co - re, o
de - ceit - ful, and hard, his heart is

fp *fp* *p* *cresc.*

F. d'i - ni - qui - tà!
Thee I dis - own!

G. d'u - ma - ni - tà, so - ste-gno e glo - ri - a d'u - ma - ni -
To these a lone, To these are prais-es due, To these a -

L. cor non ha.
hard as stone.

f *p*

F. e - sem-pio or - ri - bi - le d'i - ni - qui - tà, d'i - ni - qui -
Ev - er de - test - ed be, Thee I dis - own, thee I dis -

G. tà, so - ste-gno e glo - ri - a d'u - ma - ni - tà, d'u - ma - ni -
lone, to these are prais - es due, to these a lone, to these a -

L. Di sass hail co - re, o cor non ha! o cor non
His heart's de - ceit - ful, and hard as stone, and hard as

mf *p* *f* *p*

(going out of mid -

E. *tà, d'ì - ni - qui - tà, e-sem-pio or - ri - bi-le d'ì - ni - qui - tà!*
own, thee I dis-own, ev-er de - test - ed be, thee I dis-own!

G. *tà, d'ù - ma - ni - tà, so-ste-gno e glo - ri - a d'ù - ma - ni - tà!*
lone, to these a - lone, to these are prais-es due, to these a - lone!

L. *ha, o cor non ha, di sasso ha il co - re, o cor non ha!*
stone, and hard as stone, his hearts de - ceit - ful, hard as stone.

p cresc. f fp

D. Elvira. (rushes out at the opposite side) Don Giovanni.
dle door, recoils terrified)

E. Ah! Che gri-do è que-sto
G. Ah! A scream, what can have
L. Leporello.

fp sf p

G. *ma - i? che gri - do, che gri - do è que-sto ma - i? va a ve-*
happend? What means it? a scream, what-ev - er means it? Go and

L. *gri - do è que-sto ma - i! che gri - do è que-sto ma - i?*
scream, what can have hap-pend! A scream, what can have hap - pend?

f p

(Leporello goes, and when off the stage cries out)

G. *der, va a ve - der che cosa sta-to.*
see, go and see what is the matter.

fp

G. *Leporello.* Che gri - do in - dia - vo - la - to! che gri - do in - dia - vo -
 What - ev - er means this clatter? what - ev - er means this

L. Ah!
 Ah!

sfp *p* *cresc.*

G. la - to! Lepo - rel - lo, che cos' è? che cos' è? che cos'
 clatter? Lepo - rel - lo, art thou mad? art thou mad? art thou

f *p*

Leporello. Allegro molto

G. è? Ah! Si - gnor! per ca - ri - tà! non an-
 mad? Oh, good Sir! for heav - en's sake Not a
 (*Leporello returns dismayed and shuts the door.*)

p

L. da - te fuor di quà! Luom di sas - so, l'uo - mo
 step do that way take. White and ston - y, he's be

L. bian-co, ah! pa - dro - ne! io ge - lo, io man-co. Se ve-
 hind me, Oh, good mas-ter, I'm fainting, don't mind me, If you

Don Giov.

G. de-ste che fi - gu - ra se sen - ti - ste, co - me fa, ta, ta, ta, ta! Non ca-
 L. saw his mar-ble features, If you heard him near-er draw, ta, ta, ta, ta! I be-

cresc.

G. pi - sco niente af - fat - to. Tu sei mat-to in ve - ri - tà, in ve - ri -
 L. lieve thou art de - mented. Leporello. One could scare thee with a straw, yes, one could

L. Ta, ta, ta, ta!
 Ta, ta, ta, ta!

f p cresc. f

G. Leporello. Don Giovanni.
 L. tà, in ve - ri - tà! Ah! sen - ti - te! Qualcun bat - te!
 scare thee with a straw! Hark! he's coming! Some one's knocking!

(knocking heard at the door.) *tr*

Don Giov. Leporello. (trembling) Don Giov. Leporello. (kneeling)

G. Apri! Io tre - - mo! A - pri, di-co! Ah!
 L. Open! I dare not! Go this instant! Ah!

vz. p f p f

Don Giov. Leporello. Don Giovanni.

G. Apri! Ah! Matto! Per to-gliermi d'in - tri - co ad a - prir io stesso an-
 L. Open! Ah! Coward! if I would be en-lightened, I must go myself and

p f p

(takes a light and goes to open the door)

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Leporello. (trembling, aside)

G. L.
drò, io stes - so an - drò. Non vo' più veder la - mi - co, pian pian ma seon - de -
see, I'll go and see. Oh, to death I sure am frightened, Here I'll hide where none can

cresc. *f* *Strs.* *p*

(Don G. opens)

Andante. (The ghost of the Commandant appears as a marble statue.)

The Commandant.

L. C.
rò m'a - scon - de - rò! (Leporello hides
see, where none can see, under the table) (clap of thunder)

Tutti. *f* *ff* *Tutti Tromboni Tympani &c*

Don Gio -
Don Gio -

C.
van - ni a ce - nar te - co min - vi - ta - sti! e son ve - nu - to!
van - ni! by thee in - vit - ed, Here be - hold me As thou'st di - rect - ed.

Strs. *p* *p Wind*

Don Giovanni (striving to collect himself)

G.
Non lavrei giammai cre - du - to; ma fa - rò quel che po - trò. Leporel - lo! un'altra
Tru - ly I did not ex - pect it, But a - new I'll sup with thee. Leporel - lo, serve the

G.
ce - na! fa che su - bi - to si por - ti!
ta - ble, For my guest an - oth - er cov - er! Leporello (puts his head from under the table)

L.
Ah padron, ah pa - dron! Ah padron! siam tutti
Sir, be still, say - no more! With us both now all is

p *f* *p*

Don Giovanni.

(He rises as if to obey)

The Commandant.

(Don Giov. starts; Leporello retreats to back)

L. G. C. mor-ti. Van - ne, di - co! Fer - ma un po'! Non si pa-sce di ci - bo mor-
o-ver. Go, di-rect-ly! No need of that! Earthly food he no lon - ger de-

Imp. *Tutti* *ff*

C. ta - - - le, chi si pa - sce di ci - bo ce - le - ste!
sir - - - eth, who of heav-en-ly food hath par - tak - en!

ff

C. Al - tre a - - cu way - re, più gra - vi di
Cast a - - way from thee now all such

cresc. *p* *cresc.* *p* *cresc.* *p*

C. que - ste, al tra bra - ma quag-
tri - fling, Heed the sen - tence I

cresc. *p* *cresc.* *p* *cresc.* *p*

Don Giovanni.

C. G. giù mi gui - dò. Par - la
hith er have brought. Leporello. Well, what

L. La ter-za-na da-ve-re mi
Sure a fit of the a-gue hath

cresc. *p* *cresc.* *p* *3* *3* *3*

G. *du - que! che chie - di? che*
would'st thou? I list - en, well,

C. *sem - bra, e le mem - bra fer - mar più non sò, la ter - za - na dà - ve - re mi*
seiz'd me, Of all mo - tion be - reft, I'm dis - traught! Sure a fit of the a - gue hath

L. *sem - bra, e le mem - bra fer - mar più non sò.*
seiz'd me, Of all mo - tion be - reft, I'm dis - traught!

Wind sus - tain.

(angrily and defiantly; he is quite cool again).

G. *vu - o? i?*
tell me!

C. *Par - lo; a - scol - ta! più tem - po non*
Si - lence, and mark me, this hour thou hast

L. *sem - bra, e le mem - bra fer - mar più non sò.*
seiz'd me, Of all mo - tion be - reft, I'm dis - traught!

Wind sus - tain.

(angrily and defiantly; he is quite cool again).

G. *Par - la, par - la, a - scol - tan - do ti sto.*
Speak then, tell me, of fear know I naught.

C. *ho. sought.* *Par - lo; a -*
Si - lence, an

L. *Ah le membra fer - mar più non sò; la ter - za - na dà - ve - re mi*
Ah, of mo - tion bereft, I'm distraught, Sure a fit of the a - gue has

cresc. p

C. *scòl* - - *ta!* *più* *tem* - - *po* *non*
make me, this hour thou hast

L. *sem - bra, la ter - za - na da - ve - re mi sem - bra, e le membra fer - mar più non*
seiz'd me, sure a fit of the a - gue has seiz'd me, of all mo - tion be - reft, I'm dis -

cresc. *p* *cresc.* *p*

Don Giovanni.

C. *ho.* *Par - la, par - la, a - scol - tan* *do ti sto.*
sought. Speak then, tell me, of fear know I naught.

L. *sò!*
traught.

3 3 3 3 3 3 3 3

The Commandant.

C. *Tu m'in - vi - ta - stia* *ce - na,*
Thou didst thy - self in - vite me,

L. *il tuo do - ver or sa - i,* *ri - spon - di -*
For that I must re - quite thee; Then an - swer

f *cresc.* *f* *p*

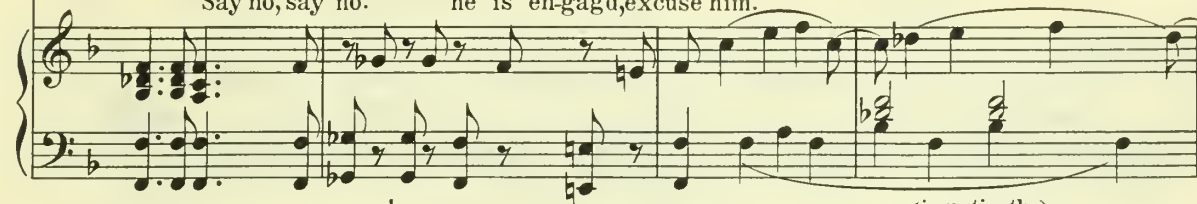
C. *mi, ri - spon - di - mi, ver - ra - i* *tua ce - nar*
me, then an - swer me, As my guest, when shall I

f *p* *cresc.* *p*

C. me-co? A tor-to di vil-
G. claim thee? Of fear none shall ac-

Leporello. (standing far off, trembling)

L. Oi-bò, oi-bò; tempo non ha, scu-sa-te.
Say no, say no. he is en-gag'd, excuse him.



G. ta-te taccia-to mia sa-rò! The Commandant. Ho già ri-sol-to.
cuse me, To none will I succumb! I have de-termined.

C. Ri-sol-vi! Ver-
De-ter-mine! Thoult



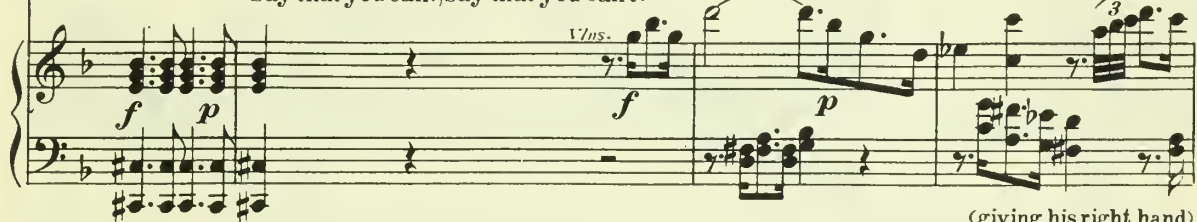
The Commandant.

Don Giovanni.

C. ra-i? Ho fer-mo il co-re in pet-to, Non ho ti-
G. come then? My heart is firm with-in me, I have no

Leporello.

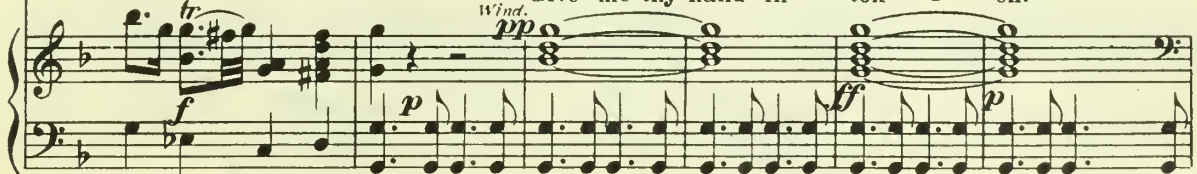
L. Di-te di no, di-te di no!
Say that you can't, say that you can't!



(giving his right hand)

G. mor-ver-rò! The Commandant. (offering his left hand) Ec-co-la!
fear, I'll come. Take it, then!

C. Dam-mi la ma-no in pe-gno!
Give me thy hand in tok-en!



G. *b²*
 Ohimè! che ge-loè que-sto mai?
 Ah me! What deadly chill is this?

C. Cos' hai? pen - ti - ti, can-gia vi - ta, è
 What is it? Turn thee, ere heav'n hath doom'd thee, There's

cresc. f

(vainly tries to free himself)

G. No, no, chio non mi pen-to, van -
 For me there's no re-pentance, Va -

C. l'ul - ti - mo mo-men-to!
 time yet for re-pentance.

p f p f

G. - ne lon-tan da me! No,
 - nish thou from my sight! A -

C. Pen-ti - ti, scel - le - ra-to!
 Dread then the wrath e - ter-nal!

p f p f

G. vec-chio in-fa - tu - a - to! No!
 way, thou spectre in-fer-nal! No!

C. Pen-ti - ti! Pen-ti - ti!
 Yet repent! Yet repent!

p f p f p

G. *No!*
No!

C. *Sì!*
Yes!

f *fp* *sf* *fp* *fp*

p *f* *p*

(wresting his hand away, with a terrible cry.) 2

G. *No!*
No!

C. *Sì!*
Yes!

f *fp* *fp* *f* *f* *p*

f *p* *f* *p* *f*

Ah! *tem -*
Now *must*

Allegro. Don Giovanni. (in desperation)

G. Da qual tremo - re in
Terrors unknown are
(Flames appear in all directions,

C. po più non vè!
my soul take flight! (Exit.)

Allegro.

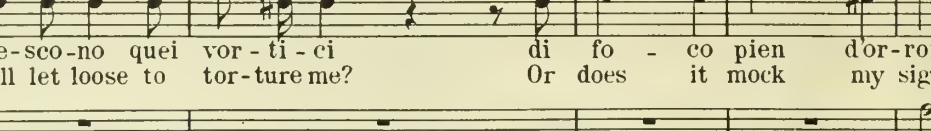
f *p*

the earth trembles)

G. so - li - to sento assa - lir gli spi - ri - ti! don -
freez - ing me, Demons of doom are seiz - ing me, Is

f *p* *f*

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G. 
dè-sco-no quei vor-ti-ci di fo-co pien d'or-ror?
hell let loose to tor-ture me? Or does it mock my sight?

Chorus (from below
with hollow voices) Tut-ta tue
Torments e -

G. *col- pe po - col! vie - ni! c'è un mal peg - ter - nal wait thee! Burn - ing in end - less*

G. *l'a - nima mi la - cera?*
soul is rent with ag - o - ny!
Leporello.

L. *Chi m'a - gi - ta le vi - scere?*
Condemn'd to end - less mis - ery,
Oh

Che cef - fo di - spe - ra - to!
The fire of doom surround him,
Its fier - y glare con - gior!
night!

G.  stra-zio, ghimè, che sma - nia! Che in - fer - no, che ter -
doom of wrath and ter - ror, No more to see the

L.  na - to! che gri - di! che la - - men - ti!
founds him, What sounds, what sights of ter - ror!



G. *ror! light!* Chi My
co - me mi fa ter - ror, mi fa ter - ror!
Oh I shall die, oh I shall die of fright!
Chorus of Spirits.
Tut - to a tue col - pe è
Torments e - ter - nal

G. *l'a - nima mi la - cera?* Chi m'a - gi - ta - le
soul is rent with ag - ony, Condemn'd to end - less
L. *Che eef - fo - di - spe - ra - to!* Che
The fire of - doom sur - round him. Its
po - co! *Vie - ni! c'è un mal peg - gior!*
wait thee! Burn - ing and end - less night!

G. *vi - scere?* *che stra-zio, ohimè, che sma - nia!* Ah!
mis - ery, Oh doom of wrath and ter - ror! Ah!
L. *ge - sti da* *dan - na - to!* *che gri - di!* *che la - men - ti!* *che*
fier - y glare *confounds him,* *What sounds, what sights of* *ter - ror, what*

G. *che in - fer - no! che ter - ror!*
Oh dread - ful, end - less night!

L. *gri - di! che la - menti! co - me mi fa ter - ror!*
sounds, what sights of terror! Oh I shall die of fright!

Vie - ni! vie - ni! vie - ni! c'è un mal peg -
end - less, end - less, Burn - ing and end - less

D. Giov.

(The flames increase and engulf Don Giovanni)

Leporello.

G. *Ah! Ah!*

L. *Ah! Ah!*

gior! night.

Allegro assai. Donna Elvira and Zerlina.

E. *Ah! dov' è il*

Z. *Where is the*

O. *Don Octavio.*

(All enter, accompanied by ministers of justice.)

M. *Ah! dov' è il*

Where is the

Masetto.

Allegro assai.

Ah! Where is the

F. Z. per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,

O. per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,

M. per - fi - do? dov' è l'in - degno? tut-to il mio sdegno
mis - cre-ant? Where is the traitor? By fate o'er - taken,

F. Z. A. Donna Anna.
sfo - gar io vo, sfo - gar io vo! So - lo mi -
Now fall - en low, now fall - en low! Seize him, im -

O. sfo - gar io vo, sfo - gar io vo!
Now fall - en low, now fall - en low!

M. sfo - gar io vo, sfo - gar io vo!
Now fall - en low, now fall - en low!

A. ran - dolo. stret - to in ca - te - ne, al - le mie pe - ne
pris - on him, Who ne'er re - lent - ed, Whone'er re - pent - ed!

Leporello (appears, pale and trembling.)
A. L. cal - ma da - rò. Più non spe - ra - te di ritro - varlo, più non cerca - te
No mer - cy shew. Not here you'll find him, For ev - er vanish'd, Flames went behind him,

Donna Anna, Elvira and Zerlina.

Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -

Don Octavio.

Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -

Masetto.

Cos' è? fa - vel-la! cos' è? fa -
Say what be - fell him? say what be -

Lon-tano an - dò, lon - tano an - dò. Ven - ne un co - los - so,
He's gone be - low, he's gone be - low. That man gi - gantic,

f *p* *f*

vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know; quick, tell us all you know.

vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know; quick, tell us all you know.

vel-la! Via pre - sto, sbriga-ti! via presto, sbriga - ti!
fell him? Quick, tell us all you know; quick, tell us all you know.

venne un co - losso - Ma se non pos-so, ma se non
that mangi - gantic, He's driv'n me frantic, he's driv'n me

p *f* *p* *f* *p*

A.
E.
Z.

O.

M.

L.

pos-so, ma se non pos-so, ma se non pos-so, ma se non pos-so -
frantic, he's driv'n me frantic, he's driv'n me frantic, he's driv'n me frantic!

Pre-sto fa -
Tell us, and

Pre-sto fa -
Tell us, and

Pre-sto fa -
Tell us, and

Pre-sto fa -
Tell us, and

A.
E.
Z.

O.

M.

L.

vel-la, sbri-ga-ti!
quickly, tell us all.

vel-la, sbri-ga-ti!
quickly, tell us all.

vel-la, sbri-ga-ti!
quickly, tell us all.

Leporello.

Tra fumo e fuo-co - ba-da-te un po-co -
Noth-ing I'll garble, That man of marble,

p

L.

l'uo-mo di sas-so - fer-ma-te il pas-so - giu-sto là sot-to -
Grim and tre-mendous, Oh heav'n de-fend us - Came here and warn'd him

f

p

L. die-de il gran bot - to - giu - sto là il dia - vo - lo se'l tran - gu -
He mad - ly scorn'd him, 'Mid flamings sul - phurous He went be -

cresc. *f*

A. Stel - - le! che sen-to!
F. Tru - - ly a wonder!
Z.
O. Stel - - le! che sen-to!
Tru - - ly a wonder!
M. Stel - - le! che sen-to!
Tru - - ly a wonder!
L. giù! low. Ve-ro è l'e - ven-to.
In fire and thunder.

p *f* *p* *cresc.* *f*

Donna Anna. Ah, cer - to è l'om - bra che l'incon -
Donna Elvira. I saw him too, with mien of
E. Ah, cer - to è l'om - - bra che m'in - con -
I saw the spec - - tre with mien of
Z. Zerlina. Ah, cer - to è
Don Octavio. I saw the
O. Ah, cer - to è
I saw the

p

A. trò, woe, Ah! I cer - to è l'om - - bra
E. trò, woe, Ah! I cer saw the spec - - tre
Z. l'ombra, spectre, Ah! I cer - to è l'om - - bra
O. l'ombra, spectre, Ah! I cer saw the spec - - tre
M. Masetto. Ah! I cer - to è l'om - - bra, è l'om - - bra
I saw the spec - - tre, the spec - - tre

A. che with l'in - con - trò, ah! cer-to è l'om-bra,
mien of woe, I saw him, I saw him,
E. che — m'in - con - trò, ah! cer - to è l'om-bra,
with — mien of woe, I saw him, I saw him,
Z. che m'in - con - trò, ah! cer-to è l'om-bra,
with mien of woe, I saw him, I saw him,
O. che — m'in - con - trò, ah! cer - to è l'om-bra,
with — mien of woe, I saw him, I saw him,
M. che with m'in - con - trò, ah! cer - to è l'om-bra,
with mien of woe, I saw him, I saw him,

A. ah! cer - to, cer - to e l'om - - - bra che
I saw, I saw the spec - - - tre with

E. ah! cer-to, ah cer - to e l'om-bra che
I saw him, I saw the spec-tre with

Z. ah! cer - to, cer - to e l'om - - bra che m'in - -
I saw, - I saw the spec - - tre with mien

O. ah! cer-to e l'om - bra che m'in - -
I saw him, I saw him with mien

M. ah! cer - - - to e lom - - bra che m'in - -
I saw the spec - - tre with mien

A. l'in - con - trò.
mien of woe.

E. m'in - con - trò.
mien of woe.

Z. con - trò.
of woe.

O. con - trò.
of woe.

M. con - trò.
of woe.

cresc. *f*

Larghetto.

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Don Octavio. (to Donna Anna.)

O. Or che tut-ti, o mio te-so-ro! ven-di-ca-ti — siam dal
Heav'n it-self then our cause has righted! Days of peace now-dawn be-

Str.
p

O. cie-lo, por-gi, por-gi, a me un ri-sto-ro, non mi-
fore us, Grant, oh grant then the vows we plight-ed, Now at-

Wind sustain
Fag.

Donna Anna.

A. far — lan-guire an — cor. Lascia, o ca-ro! un an-no an-
last — may be — ful — fill'd. I but ask — thee, oh my be —

Vins.

A. co-ra, al-lo sfo-go del mio cor.
lov'd one, To de-lay — but one short year,

cresc.

D. Octavio.

O. Al de-sio di chi m'a-do-ra, ce-der deve un fi-do a-
Lov-ers' pleadings are commandments, On thy faithful love I —

p

A. ce - der deveun fi - doa - mor, ce - der de - ve, ce - der de - veun fi - doa -
 On thy faithful love I build, on thy faithful love, thy faith - ful love I

O. mor, build, ce - der de - ve, ce - der de - veun fi - doa -
 build, on thy faithful love, thy faith - ful love I

A. mor. Al de - sio di - chi ta - do - ra,
 build, Lov - ers' pleadings are commandments,

O. mor. Al de - sio di - chi m'a -
 build, Lov - ers' pleadings are com -

A. ce - der deveun fi - doa - mor, ce - der de - ve, ce - der
 on thy faithful love I build, lovers' pleadings are com -

O. do - ra, ce - der deveun fi - doamor, ce - der de - ve, ce - der
 mandments, on thy faithful love I build, lovers' pleadings are com -

A. de - ve un fi - do a - mor, un -
 mandments, up - on thy faith - ful -

O. de - ve un fi - do a - mor, un -
 mandments, up - on thy faith - ful -

A. *fi - do, un fi - do a - mor.*
love, thy love I build. Donna Elvira. (to Donna A. and Don O.)

E. *Io m'envado in un ri - ti - ro, a - fi - nir la - vi - ta -*
 To a convent I be - take me, There to end my troubled

O. *fi - do, un fi - do a - mor.*
love, thy love I build.

E. *mi - a!*
life. Zerlina.

Z. *Noi, Ma-setto, a casa an - diamo! a - cenar in compa - gni - a.*
 Now Ma-set-to, wait no longer, Till we two are man and wife.

M. *Noi, Zer-li-na, a casa an - diamo! a - cenar in compa - gni - a.*
 Now Zer-li-na, wait no longer, Till we two are man and wife. Leporello.

L. *Ed io vado all' o - ste -*
 And I'll seek another

Z. *Re-sti dunque quel birbon, con Pro-ser-pina e Plu -*
 And let him inflame a - tone, Who no mer-cy e'er has

M. *Re-sti dunque quel birbon, con Pro-ser-pina e Plu -*
 And let him inflame a - tone, Who no mer-cy e'er has

L. *ri - a a tro-var padron miglior. Re-sti dunque quel birbon, con Pro-ser-pina e Plu -*
 master, and be - gin anoth - er life. And let him inflame a - tone, Who no mer-cy e'er has

Z. ton, con Pro-ser - pi - nae Plu - ton. E noi
shewn, Who no mer - cy e'er has shewn. And now

M. ton, con Pro-ser - pi - nae Plu - ton. E noi
shewn, Who no mer - cy e'er has shewn. And now

L. ton, con Pro-ser - pi - nae Plu - ton. E noi
shewn, Who no mer - cy e'er has shewn. *Fl. vln.* *tr.* And now

Z. tut - ti_o buo - na gen-te, ri-pe - tiam al - le - gra - mente l'an-ti -
let us all u - nit - ed Sing the verse of old in - dit - ed, Join in

M. tut - ti_o buo - na gen-te, ri-pe - tiam al - le - gra-men-te l'an-ti -
let us all u - nit - ed Sing the verse of old in - dit - ed, Join in

L. tut - ti_o buo - na gen-te, ri-pe - tiam al - le - gra-men-te l'an-ti -
let us all u - nit - ed Sing the verse of old in - dit - ed, Join in

Z. chis - si - ma can-zon, l'an - ti-chis-si-ma can-zon, l'an-ti - chis - si-ma can-zon:
cho - rus ev - 'ry one, join in cho - rus ev - 'ry one, join in cho - rus ev - 'ry one.

M. chis - si - ma can-zon, lan - ti-chis-si-ma can-zon, l'an-ti - chis - si-ma can-zon:
cho - rus ev - 'ry one, join in cho - rus ev - 'ry one, join in cho - rus ev - 'ry one.

L. chis - si - ma can-zon, l'an - ti-chis-si-ma can-zon, l'an-ti - chis - si-ma can-zon:
cho - rus ev - 'ry one, join in cho - rus ev - 'ry one, join in cho - rus ev - 'ry one.

Donna Anna.
sotto voce

A. *Str.* *p*

Que - - sto è il fin di chi fa mal, di
Lib - - er - - tines, ye thus shall end, ye

A. *f*

chi fa mal, Que - sto è il fin,
thus shall end, Lib - er - tines,

E. *f*

Donna Elvira. Que - sto è il fin,
Lib - er - tines,

Z. *sotto voce*

Zerlina. Que - sto è il fin,
Lib - er - tines,

O. *f*

Don Octavio. Que - sto è il fin,
Lib - er - tines,

M. *f*

Masetto. Que - sto è il fin,
Lib - er - tines,

L. *f*

Leporello. Que - sto è il fin,
Lib - er - tines,

f *Wind.* *p*

Que - sto è il fin,
Lib - er - tines,

Z. *f*

Zerlina. fin di chi fa mal, di chi fa mal.
tines, ye thus shall end, ye thus shall end.

f

(unis.)

A.
F.

chi fa mal, di chi fa mal, que-sto è il fin di
thus shall end, ye thus shall end. Lib - er - tines, ye

S.

chi fa mai, di chi fa mal, que-sto è il fin di
thus shall end, ye thus shall end. Lib - er - tines, ye

M.

chi fa mal, di chi fa mal, que-sto è il fin di
thus shall end, ye thus shall end. Lib - er - tines, ye

T.

chi fa mal, di chi fa mal, que-sto è il fin di
thus shall end, ye thus shall end. Lib - er - tines, ye

tr

A.
E.

chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who

Z.

chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who

O.

chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who

M.

chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who

L.

chi fa mal, di chi fa mal. E de'
thus shall end, ye thus shall end. He who

Vins.

Tutti

A.
E.

per - fi - di la mor -
wrought for sel - fish plea -

Z.

per - fi - di la mor -
wrought for sel - fish plea -

O.

per - fi - di la mor -
wrought for sel - fish plea -

M.

per - fi - di la mor -
wrought for sel - fish plea -

L.

per - fi - di la mor -
wrought for sel - fish plea -

A.
E.

- te al - la vi - ta - è
- sure, Shall de - part with -

Z.

- te al - la vi - ta - è
- sure, Shall de - part with -

O.

- te al - la vi - ta è
- sure, Shall de - part with -

M.

- te al - la vi - ta è
- sure, Shall de - part with -

L.

- te al - la
- sure, Shall de -

Wind

Cello

A.
E.

sem - pre, è sem - pre u - gual, — è sempre u - gual.
out, yes, with - out a friend, — with - out a friend.

Z.

sem - pre è sem - pre u - gual, — è sempre u - gual.
out, — with - out a friend, — with - out a friend.

O.

sem - pre, è sem - pre u - gual, — è sempre u - gual.
out, — yes, with - out a friend, — with - out a friend.

M.

sem - pre, è sem - pre u - gual, — è sempre u - gual.
out, yes, with - out a friend, — with - out a friend.

L.

vi - ta è sem - pre u - gual, — è sempre u - gual.
part, and with - out a friend, — with - out a friend.

A.
E.

p *f* *p* *f* *p* *f*

E de' per - - fi - di la
He who wrought for sel - - fish

Z.

p *f* *p* *f* *p* *f*

E' de' per - - fi - di la
He who wrought for sel - - fish

O.

p *f* *p* *f* *p* *f*

E. de' per - - fi - di la
He who wrought for sel - - fish

M.

p *f* *p* *f* *p* *f*

E de' per - - fi - di la
He who wrought for sel - - fish

L.

p *f* *p* *f* *p* *f*

E de' per - - fi - di la
He who wrought for sel - - fish

A.
E.

p

mor - - - - te al -
plea - - - - -sure Shall

Z.

p

mor - - - - te al -
plea - - - - -sure Shall

O.

p

mor - - - - te al -
plea - - - - -sure Shall

M.

p

mor - - - - te al -
plea - - - - -sure Shall

L.

p

mor - - - - te al -
plea - - - - -sure Shall

A. E. la vi - ta è sem - pre è sem -
de - part with - out, yes, with - out,

Z. la vi - ta è sem - pre u - gual,
de - part with - out, a friend,

O. la vi - ta è sem - pre, è sem -
de - part, shall de - part, and with - out

M. la vi - ta è sem - pre, è sem -
de - part shall de - part, and with - out

L. al - la vi - ta è sem -
Shall de - part, and with - out

A. E. - pre è sem -
with - out

Z. è sem -
with - out

O. - pre, è sem -
a friend, with - out

M. - - - - -

L. - - - - -

A.
E. *f.*
preu-gual, al - la vi - taè sem - pre u - gual,
a friend, Shall de - part with - out a friend,

Z.
preu - gual, al - la vi - taè sem - pre u - gual,
a friend, Shall de - part with - out a friend,

O.
preu - gual, al - la vi - taè sem - pre u - gual,
a friend, Shall de - part with - out a friend,

M.
preu - gual, al - la vi - taè sem - pre u - gual,
a friend, Shall de - part with - out a friend,

L.
preu - gual, al - la vi - taè sem - pre u - gual,
a friend, Shall de - part with - out a friend,

A.
E. al - la vi - taè sem - pre u - gual, è sem - pre u -
shall de - part with - out a friend, with - out a

Z.
al - la vi - taè sem - pre u - gual, è sem - pre u -
shall de - part with - out a friend, with - out a

O.
al - la vi - taè sem - pre u - gual, è sem - pre u -
shall de - part with - out a friend, with - out a

M.
al - la vi - taè sem - pre u - gual, è sem - pre u -
shall de - part with - out a friend, with - out a

L.
al - la vi - taè sem - pre u - gual, è sem - pre u -
shall de - part with - out a friend, with - out a

A.
E. gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they

Z. gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they

O. gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they

M. gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they

L. gual, è sem - pre u - gual, sem - pre u -
friend, with - out a friend. Thus they

A.
E. gual.
end.

Z. gual.
end.

O. gual.
end.

M. gual.
end.

L. gual.
end.

Tutti

End of the Opera.



DON GIOVANNI

An Opera in Two Acts

MOZART

DATE DUE

| | | |
|-------------|--------------|-------------|
| OCT 13 2000 | MAY 21 2003 | MAR 29 2004 |
| OCT 13 2000 | | JAN 04 2005 |
| DEC 06 2000 | MAY 23 2003 | |
| MAR 01 2001 | SEP 22 2003 | NOV 27 2006 |
| FEB 28 2001 | | MAR 20 2008 |
| | | MAR 11 2008 |
| OCT 05 2001 | NOV 00 2003 | |
| | NOV 11 2003 | APR 10 2008 |
| OCT 04 2001 | DEC 02 2003 | APR 25 2008 |
| JAN 24 2002 | | JAN 15 2009 |
| | 2002 8 1 MON | |
| FEB 27 2002 | | OCT 10 2008 |
| AUG 07 2002 | JAN 9 2003 | |
| SEP 24 2002 | | NOV 11 2008 |
| SEP 20 2002 | FEB 24 2004 | NOV 12 2008 |
| MAR 03 2003 | MAR 19 2004 | OCT 22 2008 |
| MAR 04 2003 | MAR 25 2004 | FEB 28 2011 |
| | MAR 29 2004 | JAN 04 2012 |
| JUN 08 2003 | APR 14 2004 | |
| APR 15 2003 | NOV 01 2006 | DEC 13 2011 |

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